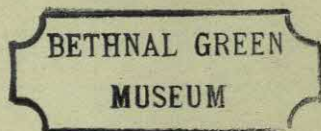


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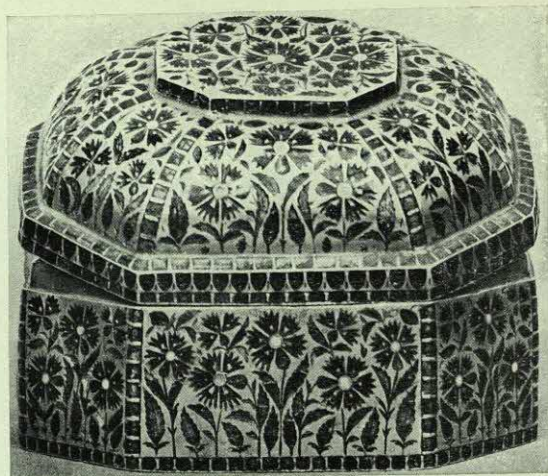
REVIEW  
OF THE  
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1912  
(WITH ILLUSTRATIONS).

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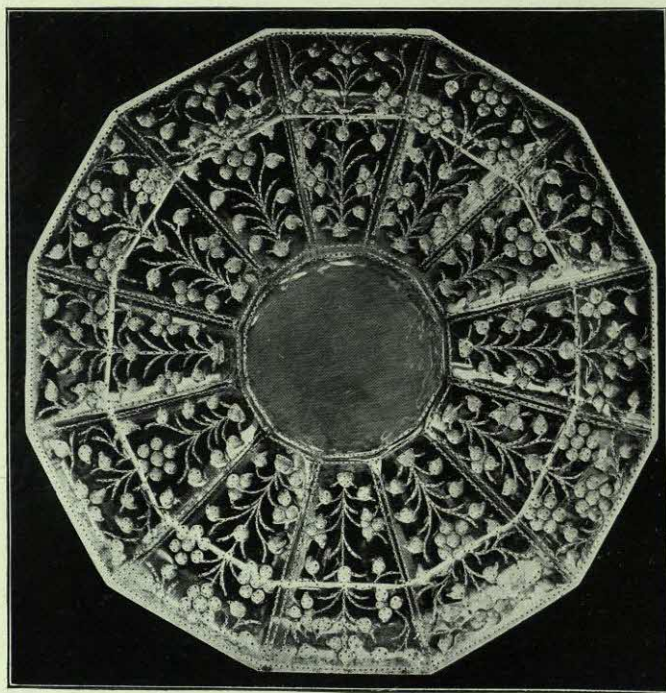
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PRICE ONE SHILLING.



I.



2.

1. MOGUL BETEL-BOX : Silver-gilt and enamelled. Lucknow ; 17th century. See p. 70.
2. MOGUL TOILET-TRAY : Crystal, formerly jewelled. Delhi ; 16-17th century. See p. 69.

PRESENTED BY HER MAJESTY THE QUEEN.

*Frontispiece*]



## PREFATORY NOTE.

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THE present publication gives an account of the more important additions whether by Gift, Bequest or Purchase, arranged according to the Departments to which they respectively belong, each section being prefaced by a brief statement indicating in general terms the bearing of the acquisitions of the year upon the requirements of the Department concerned and the principal deficiencies in the collections. A section dealing with the principal loans is also included. The descriptions of the objects have been prepared for each Department by the Officer in charge of it.

As a general rule, new acquisitions of small size are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition in other galleries, a reference to the place in which it may be found, is given in the text. In the case of the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition.

May 1913.

CECIL SMITH.

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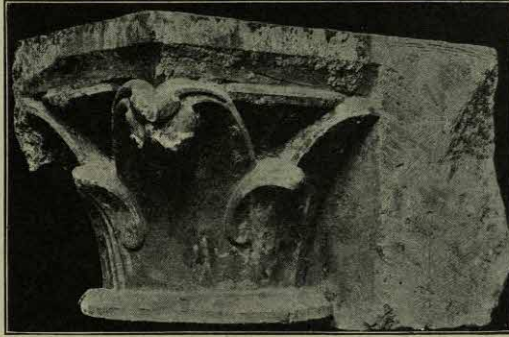


FIG. 1. (See page 7.)

## I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

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THE outstanding purchases made for this Department during the year have been without doubt those made with the funds of the Murray Bequest; the two beautiful angels by Tilmann Riemenschneider and the small wood group of the Deposition. The purchases made out of the ordinary Museum grant reached a relatively small amount—little more than 200*l.*, but they included at least one object of the greatest interest, the early fourteenth century sepulchral effigy of a knight in armour excavated on the site of Lesnes Abbey, besides an important fragment of Byzantine ivory carving, an ivory chess-piece of a very rare type, a pair of English alabaster figures, and an admirable clay model by Alfred Stevens.

In the various fields covered by the Department any pre-arranged scheme of purchase is particularly liable to be upset by the chances of the market. Certain fields seem practically closed by the steady rise in prices; at the Taylor sale in June, for example, 3,000*l.* was about the average price for the better Italian Renaissance bronzes, and though an attempt was made to purchase the two exquisite late fourteenth century alabaster groups from a Crucifixion in the same sale, the price that they fetched was well above the relatively large sum which had been bid for them on behalf of the Museum. Still, even in the work of the Italian Renaissance



it may occasionally be possible to fill gaps. Some representation of North Italian Romanesque sculpture would be particularly welcome, and a few additions might well be made to the collection of plaquettes, which, thanks to the 100 or so of choice specimens in the Salting Bequest, is now of considerable importance. It seems that only accident can put examples of English mediæval sculpture into the market; there is no section in which the Department is weaker, and none in which accessions of real merit are more desirable. French mediæval sculpture is still to be obtained, though the price of fine pieces is inevitably high, as they are keenly sought after by French museums and collectors. Here again it is in sculpture of the Romanesque period and of the thirteenth century that the lack of representation is most conspicuous. But at least one really fine example of French Renaissance (sixteenth century) sculpture is required. The architecture of the period, thanks to the generosity of the late Mr. J. H. Fitzhenry, is fairly well shown in the Clermont-Ferrand doorway and the window from the castle of Montal. These are directions in which money can be profitably spent and in which the opportunity is not yet past.

Far Eastern sculpture, especially Chinese sculpture of early date and on a fairly large scale, is practically unrepresented; considerations of space as well as of money would prevent any very considerable number of acquisitions of this kind, but it is eminently desirable that some examples should be secured for the Museum.

With ivories, as with bronzes, the opportunities for really important additions to the collection are necessarily few. The finest Byzantine reliefs, in which the Museum is not over rich, command enormous prices on the rare occasions on which they occur for sale. But at least one example of the cognate reliefs in steatite should be secured, and this ought not to be beyond the reach of the Museum or its benefactors.

The question of modern or comparatively recent sculpture is a peculiarly difficult one. It is obvious that the limited grant cannot be spent on work of this class, and that the limited space cannot in any very large measure be devoted to it. But while there is no other public collection in London which will give a home to the work of foreign sculptors, the Museum is certainly justified in accepting for the public benefit such admirable works of art as the terracotta group by Dalou, presented during the year by Miss S. Mary Forbes. It is clear, however, that in this category of gifts more than in any other the question of quality becomes of supreme importance.

The withdrawal of the late Mr. Pierpont Morgan's loans has left the Department very meagrely represented in the Octagon Court. Temporary loans, especially of fine Italian Renaissance bronzes and similar objects,



would be gladly received, and the opportunity given to the public for examining works of art of this kind from private collections is fully appreciated.

### (1) GIFTS.

The most important gift received by the Department during the year has been that of a life-sized group in terracotta by the French sculptor, Jules Dalou (b. 1838: d. 1902), presented by Miss S. Mary Forbes (**Fig. 2**). It represents a young peasant woman, seated on an upturned basket, nursing her baby. This example was made by the artist for Mr. James Staats Forbes, the well-known collector; another, in the possession of Lady Wantage at Lockinge House, is dated 1873. It is particularly appropriate that the work of Dalou should be well represented at South Kensington, where he taught in the Royal College of Art when a refugee in England during the 'seventies. (*Room 60.*)

Another interesting gift, presented by Miss Lindsay, was a marble relief of the Virgin and Child by a North Italian, possibly Paduan, artist of about 1500 (**Fig. 3** on page 4). The composition, in which the Child is stepping forward on a parapet in front of the Virgin, seems to be derived from an idea not infrequent in earlier Florentine reliefs.

Mr. S. J. Demotte presented a very beautiful fragment of an incised French tombstone from Rouen Cathedral, dating from the second half of the thirteenth century. It represents the upper part of the figure of an angel carrying a candlestick, under a pointed canopy, and is an excellent specimen of the simple and expressive draughtsmanship of the period carried out with the utmost economy of means. Mr. F. Leverton Harris gave two German wood statuettes, a seated Virgin and a standing figure of St. Roch. Mr. H. J. Pfungst, F.S.A., gave a curious small relief or plaquette, carved after the manner of a cameo in dark red marble, of Priam begging the body of Hector from Achilles; it is difficult to fix the date of the work, which is strongly influenced by the antique, but perhaps it shows the closest affinity to some of the classicising plaquettes by North Italian artists



FIG. 2.



of the sixteenth century. Mr. Charles Ricketts gave two plaster casts from sketches by Alfred Stevens (b. 1817: d. 1875), a woman leaning forward with outstretched arms, designed for a fountain, and a small group of struggling figures for which numerous drawings are in existence. (*Room 47B.*) Four additions by gift were also made to the collection of medals.



FIG. 3. (*See page 3.*)

A bronze bust by Mr. David McGill of Thomas Armstrong, C.B., Director for Art at this Museum from 1881 to 1898, was presented by a small committee in memory of his work, together with an inscribed pedestal of marble; and Professor Lantéri gave a plaster cast of his bronze memorial bust of Alfred Stevens in the National Gallery, British Art. (*Rooms 25 and 49.*)

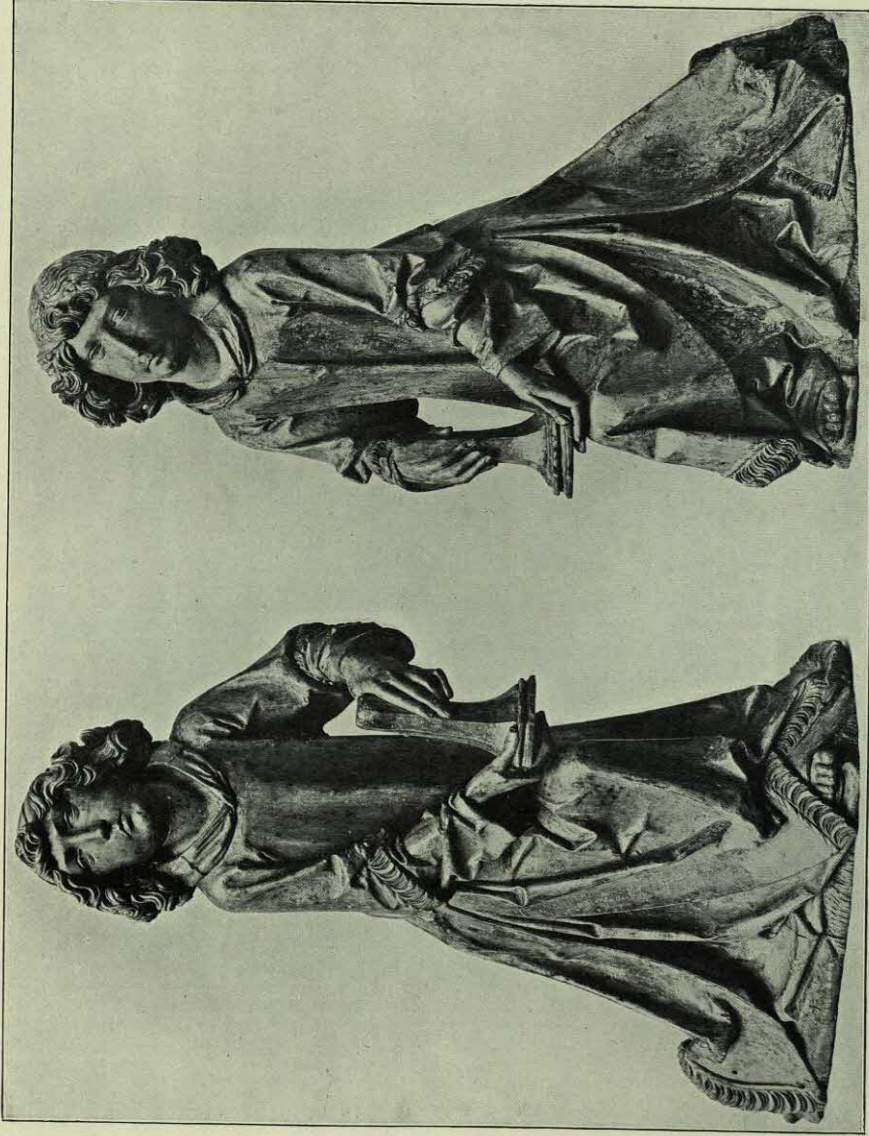
#### (2) BEQUESTS.

No specific bequests were left to the Department during the year, but two important purchases, described below, were made from the fund munificently bequeathed by the late Captain H. B. Murray.

#### (3) PURCHASES.

The allocation of funds from the Murray Bequest has enabled the Department to consider the acquisition of a class of sculpture which the rapid rise of prices had almost put out of the reach of the Museum. The collection of German sculpture in Room 10 already includes one first-rate and indubitable example of the work of Tilmann Riemen-schneider, the large group of two figures from an altarpiece of the Holy Kindred acquired in 1878, as well as the two exquisite heads on a smaller scale, generally known as Adam and Eve, the ascription of which is not universally accepted. But it was felt that the art of this great Franconian sculptor, who was working at Wurzburg and in the neighbouring district from 1483 until his death in July 1531, should also be represented in any specifically German collection. After some negotiation with the owners, a group of seven peasant proprietors in the remote hamlet of Wolferstetter near Kulsheim in Baden, two kneeling figures of angels in carved limewood, bearing every sign of

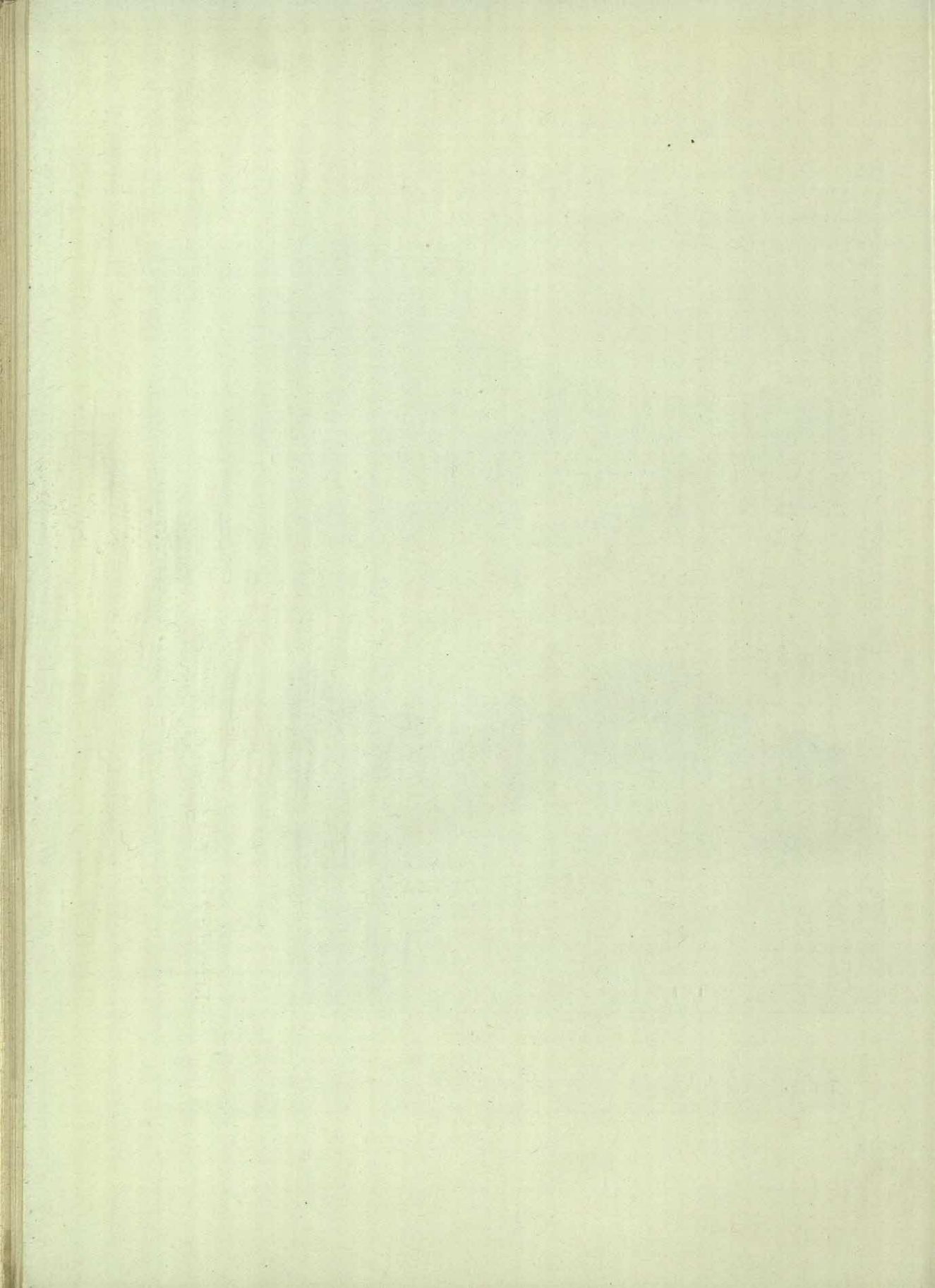




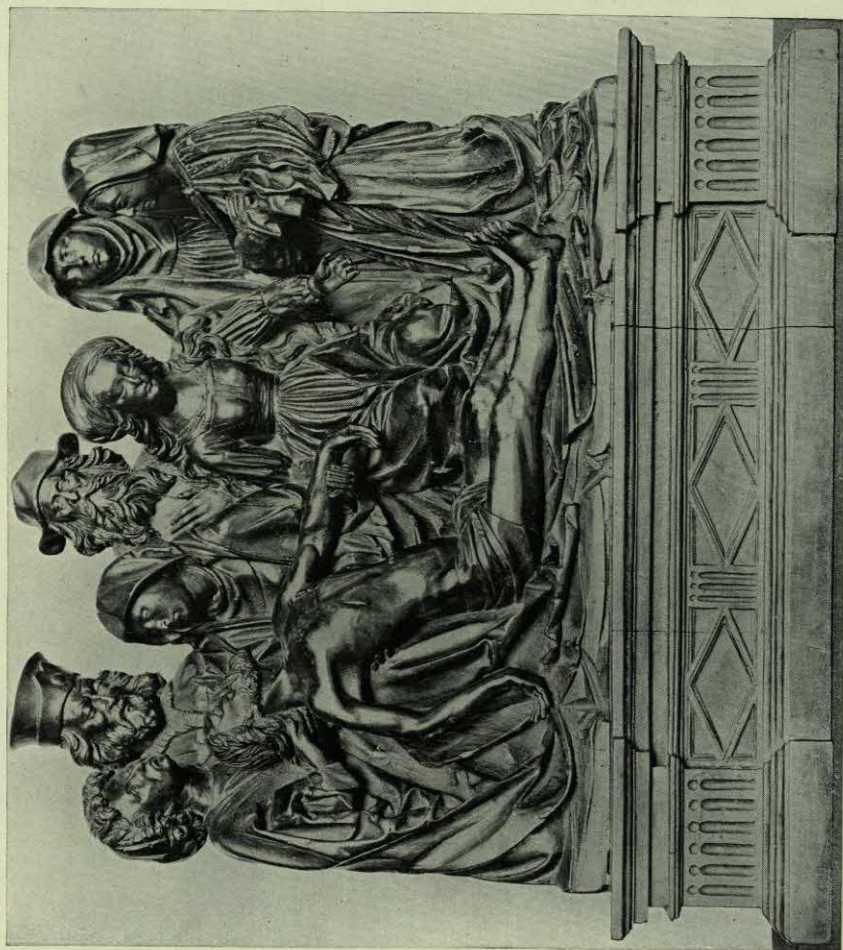
KNEELING ANGELS: Limewood. By Tilman Riemenschneider. German (Franconian); early 16th century. See p. 5.

MURRAY BEQUEST.



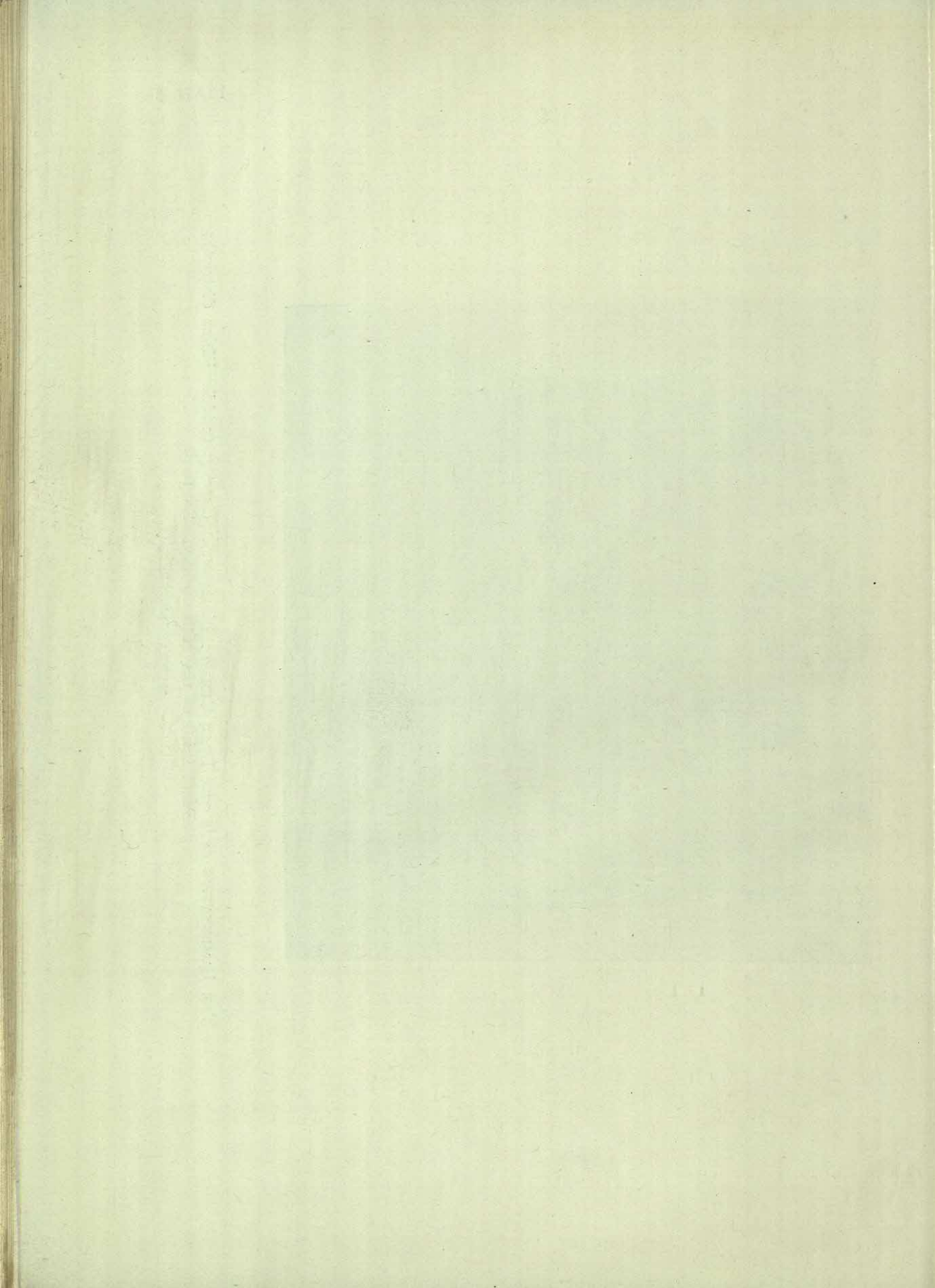






THE LAMENTATION OVER THE DEAD CHRIST: Limewood. German (middle Rhine district); first third of the 16th century. See p. 5.  
MURRAY BEQUEST.







the master's remarkably individual style, were bought in the middle of the summer. The figures were not unknown to special students of Riemenschneider's work. They are mentioned, for example, in the monographs by Weber (ed. 1888, pp. 54-5; ed. 1911, p. 232) and Tönnies (1900, pp. 272-3). But their position made them difficult of access, and their high quality was considerably obscured by a disfiguring coat of modern paint, and by the addition of clumsily carved wings. The paint has been carefully removed, a process which took several months, and the figures are now in their original state. Some traces of an earlier but apparently not contemporary coating (silver over a vermillion ground) were revealed in the deeper folds, and the pupil and iris of the eye are as usual carefully indicated with a black stain, probably by the sculptor himself. Apart from a few slight breakages in the richly curling hair and on the lower edges of the drapery, and a small burnt mark where a lighted candle has dropped against the head of the right-hand angel, the figures are in admirable condition. The positions of head and hands and the folds of the vestments, while avoiding any exact symmetry, are admirably balanced in the two angels; and the drapery, intricate as it is, stops short of the wilful restlessness that often characterises Riemenschneider's work. The faces, low-browed with long eyes and small wistful mouths, are charming examples of his rather recondite type of beauty (**Plate 2**, facing page 4).

The figures are to be dated early in the sixteenth century, probably about 1510. Their early history is unknown, but they appear to have been removed from Kilsheim to Wolferstetter late in the eighteenth century. A local tradition traces them to Würzburg. Coloured casts of them form part of the decoration of the altar in Tauberbischofsheim Church, now under repair. There are a pair of candle-bearing angels by Riemenschneider in the civic Luitpold Museum at Würzburg; another pair, showing considerable resemblance to those from Wolferstetter, stand under the reredos of the "Blut-altar" in the Jacobskirche at Rothenburg-an-der-Taube. In all these cases the angels were no doubt intended to carry lights on each side of the tabernacle. (*Landing outside Room 61.*)

Another acquisition made at the same time from the funds of the Murray Bequest was that of a small group of the Lamentation, carved with elaborate finish in limewood, which has been stained to a dark colour. This group, consisting of the usual eight figures (the Virgin, St. Mary Magdalene and the two other Maries, St. John, Joseph of Arimathea and Nicodemus round the Dead Christ), was formerly in the Spitzer and Dollfus collections, dispersed in Paris in 1893 and 1912 (**Plate 3**, facing page 4). No definite artist can be named in connection with it, unless the heads may be compared to the delightful little bust in



boxwood by Conrad Meit in the Bavarian National Museum at Munich ; but it can be assigned with reasonable probability to some sculptor working in the first third of the sixteenth century in the Middle Rhine district. The well-designed base on which it is mounted is slightly later in date. The Museum has hitherto contained nothing quite of this class, and from the fine quality of the workmanship the little group is particularly well adapted for inclusion in the collection (*Landing outside Room 6r.*)

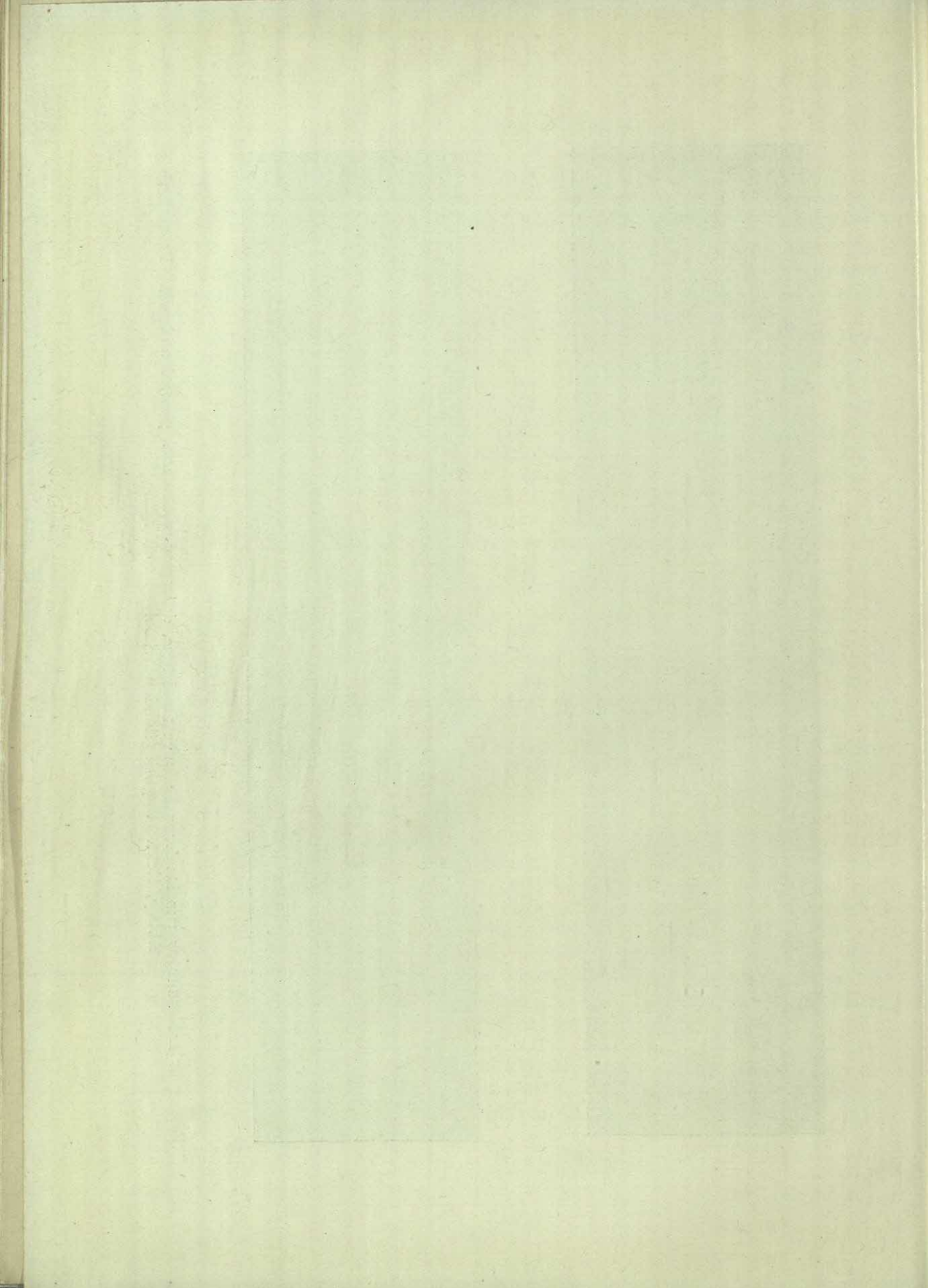
The difficulty of securing any representation of English Mediæval Sculpture in the Museum has always been felt, and hitherto the only original examples exhibited have been on a comparatively small scale. They have, indeed, been practically confined to alabaster "tables" and a few wood figures. A fortunate chance has enabled the Department to secure a fine though mutilated specimen of a stone monumental effigy dating from early in the fourteenth century (*Room 8*). The Augustinian Abbey of Lesnes, founded in 1178 between Plumstead and Erith by Richard de Lucy, was suppressed in 1525, as having less than seven monks, by order of Cardinal Wolsey. The site was excavated in 1909-11 by the Lesnes Abbey Excavation Committee of the Woolwich Archæological Society, and within the Lady Chapel was found a recumbent effigy (lacking the head), which was subsequently purchased by the Museum by consent of the Governors of Christ's Hospital, the owners of the freehold. The figure is that of a knight in armour, wearing the *cyclas*, a form of surcoat cut shorter in front than at the back, for convenience in riding, and only found during the latter part of the first half of the fourteenth century; he is cross-legged, and his feet rest on the back of a lion (**Fig. 6** on page 8). It is carved in the greenish sandstone quarried at Reigate, and shows a more than usually well-preserved remnant of the surface decoration in plaster and colour which has so often perished on figures exposed in churches; besides gold and *gesso*, crimson, orange-red, yellow, bright blue, slate-colour, and a darker tint approaching black have been used, and the effect is still surprisingly gay and cheerful (**Plate 4**). The shield is scored with the idle scratches and scribbles of mediæval loiterers, one of whom had the happy idea of outlining with the point of a knife one of the heraldic charges, so that with the help of the remaining colour the shield can be read as that of the de Lucy family—*gules*, three *lucres* hauriant *or*—the "old coat" at which Shakespeare poked irreverent fun in the opening scene of the "Merry Wives of Windsor." The whole figure, with its lithe, graceful pose and carefully decorated armour, presents a typical example of the London school of effigies in the first half of the fourteenth century. An almost identical figure in Ifield Church, Sussex (probably Sir John de Ifield, who died in 1317), is illustrated on p. 655 of Prior and Gardner's *Medieval Figure Sculpture in England*, where the type is brought into





EFFIGY OF A KNIGHT OF THE DE LUCY FAMILY: Sandstone, decorated with gesso, painted and gilt. From Lesnes Abbey, Kent. English (London School); about 1320-40.





connection with the Westminster alabaster effigy of John of Eltham. The Ifield figure and others at Waterperry and Warkworth have been discussed in the same connection by Count Paul Biver in the *Archaeological Journal*, Vol. LXVII. (1910), p. 63.

The Department was also able to acquire from the Excavation Committee three capitals and a shaft from the chapter house, which seems to have been the first part of the Abbey to be completed, for Richard de Lucy was buried there in 1179; the capitals have the square *abacus* and boldly carved foliage of the Transition period (**Fig. 1** on page 1). Apart from their fine design the fixed and early date gives them particular interest.

Two alabaster statuettes in relief of St. Christopher and St. Etheldreda, or some other monastic saint, were bought early in the year; they are unusually good examples of the regular fifteenth century English work in that material, and are delicately decorated with gold (**Plate 5**, facing page 8). (*Room 8*.) They were, no doubt, made to stand as part of an altarpiece between the usual "tables." The English reredos of the church of La Celle in Juignettes (Eure), with panels illustrating the legends of St. George and the Virgin, includes a closely similar figure of St. Christopher still in its place (it is reproduced opposite p. 73 of Vol. LXVII. (1910) of the *Archaeological Journal*).

A masterpiece of later English sculpture on a small scale was secured in the little model in dried clay by Alfred Stevens, an early version (probably about 1856) of the great group of Valour spurning Cowardice for the Wellington monument in St. Paul's (**Fig. 4**). This is artistically the most important plastic sketch by Stevens yet acquired. It is far closer in spirit to Michael Angelo than the finished group and, indeed, almost deceptively similar to some of his own models in this Museum and in the Casa Buonarroti.

Two ivories of considerable interest were acquired. One of them (**Fig. 5** on page 8), unfortunately only a mutilated fragment, is the figure of the Virgin from a *Deesis* triptych, of which the central panel (Christ as *Pantocrator*) was acquired through another source two years before (A. 4-1910). The provenance is in both cases stated to be Syrian. The ivory has been stained a curious apple-green colour, almost suggesting an intention to produce the effect of steatite. Both the Virgin and the Christ correspond



FIG. 4.



with the normal Byzantine type of the post-iconoclastic period; the Christ, holding in this case a *volumen* instead of a gospel-book, may particularly be compared with a slightly smaller panel in the Louvre and with the centre of a *Deesis* (i.e., Christ between the Virgin and St. John the Baptist as a symbol of intercession) at St. Pietro in Zuglio, published in *L'Arte*, XIV. (1911), p. 472. The extreme rarity of datable Byzantine sculpture makes it hazardous to suggest a definite period, but the excellence of the technique associates these two reliefs with the work generally assigned to the tenth, eleventh, and twelfth centuries; and analogous types may be found on the coinage of that time.

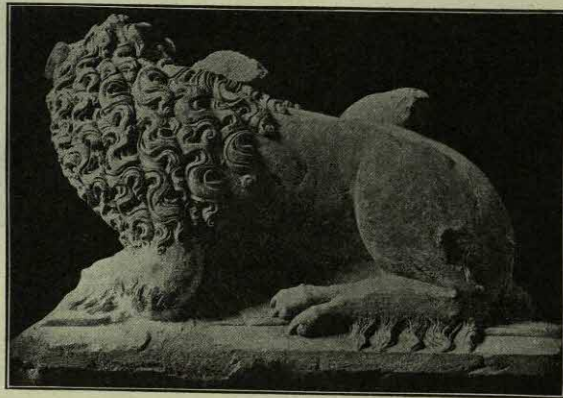


FIG. 5. (See page 7.) riding out surrounded by archers; in the British Museum is a piece (probably a queen) with the same device of a human leg on the shield, presumably belonging to the same set (No. 394 in Dalton's *Catalogue*).

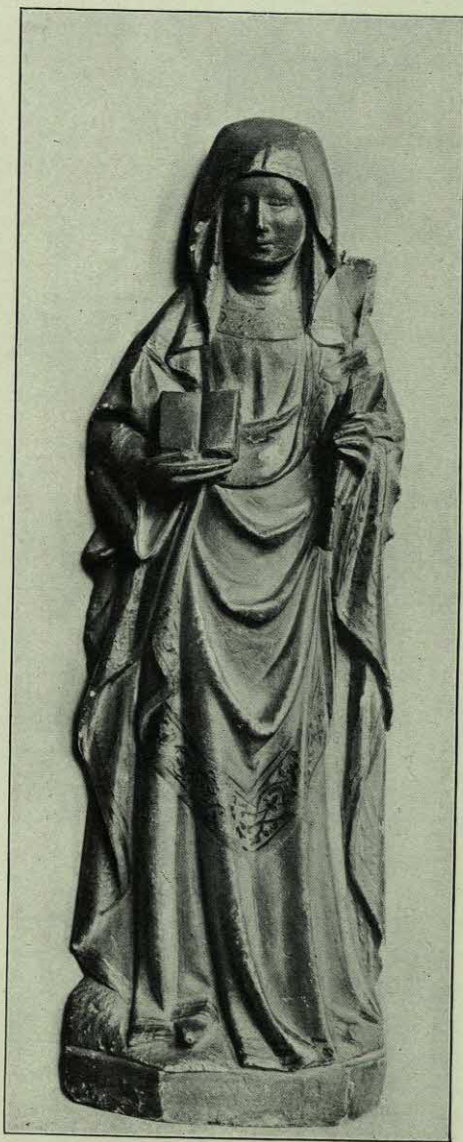
Other acquisitions included a fragment (16th century) with a grotesque figure from the demolished Hôtel-de-Ville at Paris (*East Hall*), an architect's model for the apse of an Italian church of about 1700, and a small Chinese seated figure of lacquered wood, probably 18th century.

FIG. 6.

(See page 6.)

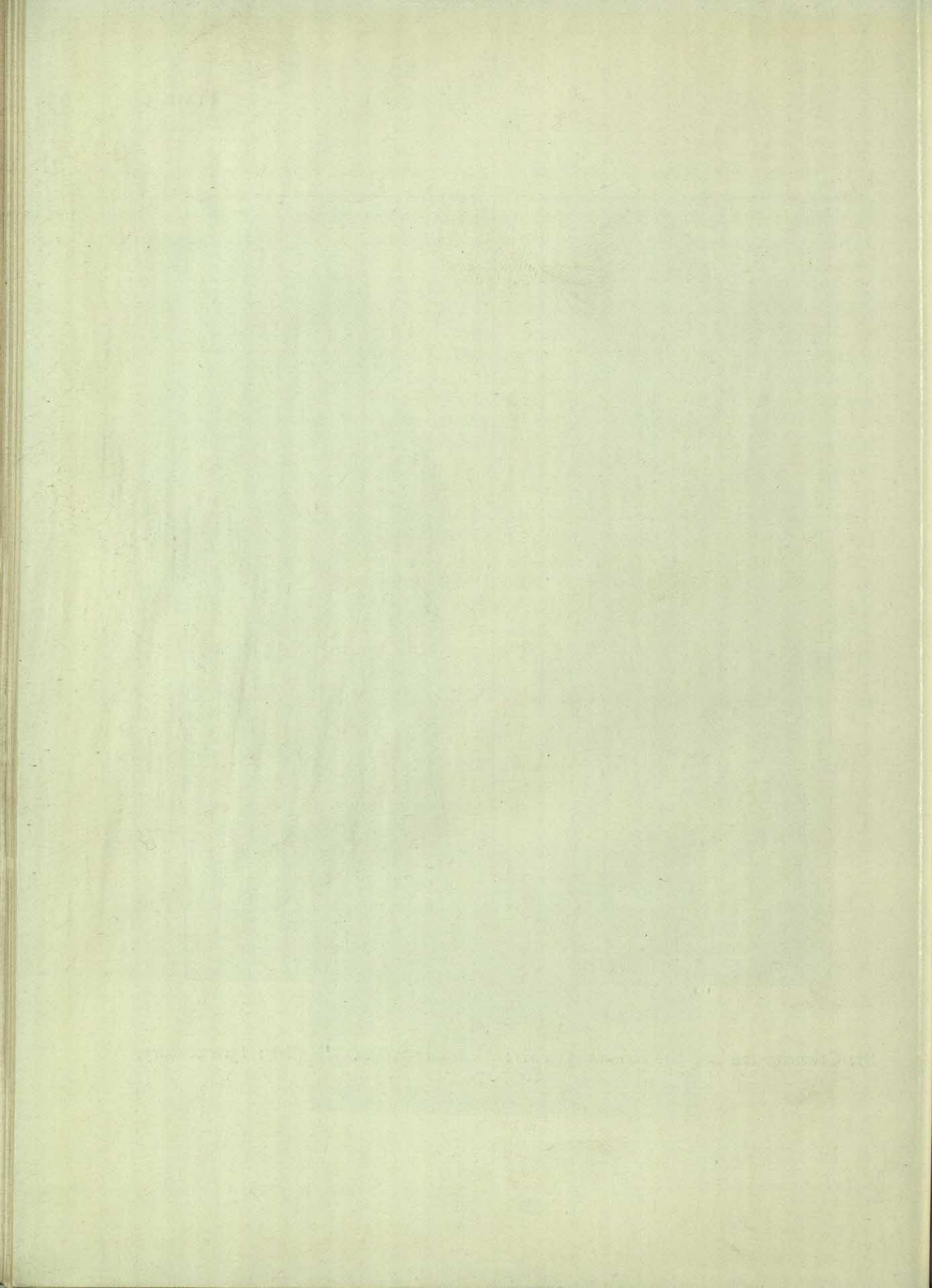






ST. CHRISTOPHER AND ST. ETHELDREDA (?): Alabaster reliefs. English; 15th century.  
See p. 7.







## II.—DEPARTMENT OF CERAMICS.

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A VERY large proportion of the additions to the Department of Ceramics during the past year have been by gift or bequest. In the list of donors appear the names of several who have been generous benefactors to the Museum for many years together with those of several new benefactors.

In making acquisitions by purchase, the policy of filling gaps in the various classes of the collections has been continued, and in this respect advantage has been taken whenever possible of every opportunity which has occurred. The acquisitions under this heading have been chiefly Oriental; the many classes of early pottery which have newly come to light in recent years, both in the Far East and in Muhammadan countries, have greatly extended our knowledge of the earlier history of the art, and it is of the highest importance that these stages of its evolution should be adequately illustrated in the Museum collections. While much has lately been done in this direction, the collections under this category are still far from complete. At the same time there is every probability that continued exploration and research will lead to further discoveries of hitherto unknown types which will also need to be represented in the Museum.

The stained glass collection, which was somewhat lacking in good English work of the 14th century, has been strengthened during the year by purchases to make good this deficiency. The representation of German pottery in the Museum, particularly in the class of porcelain figures, is still very weak, as is also that of Continental porcelain in general, other than French. The high prices now prevailing are a serious obstacle in the way of advances in this direction, so that acquisitions by purchase can seldom be made. One important addition, that of a fine Nymphenburg figure, has been made out of the funds of the Murray bequest.

Among other classes of objects to which additions are seriously needed may be mentioned Byzantine pottery, Hispano-Moresque and Dutch earthenware in their earlier phases, Corean pottery, Chinese carvings in semi-precious stones of the Ming and earlier periods, Chinese, French, and certain types of Dutch glass vessels.



## (I) GIFTS.

Amongst the most important additions is the gift by Mr. Francis Buckley of a collection of 51 specimens of old English baluster-stemmed wine-glasses dating from the seventeenth and eighteenth centuries. The form of the stems of these glasses is derived from the silver cups of the Tudor and Stuart periods for which they were often substituted, and this fact accounts for the interesting circumstance that, contrary to the usual course of the development of design in craftsmanship, the style of the

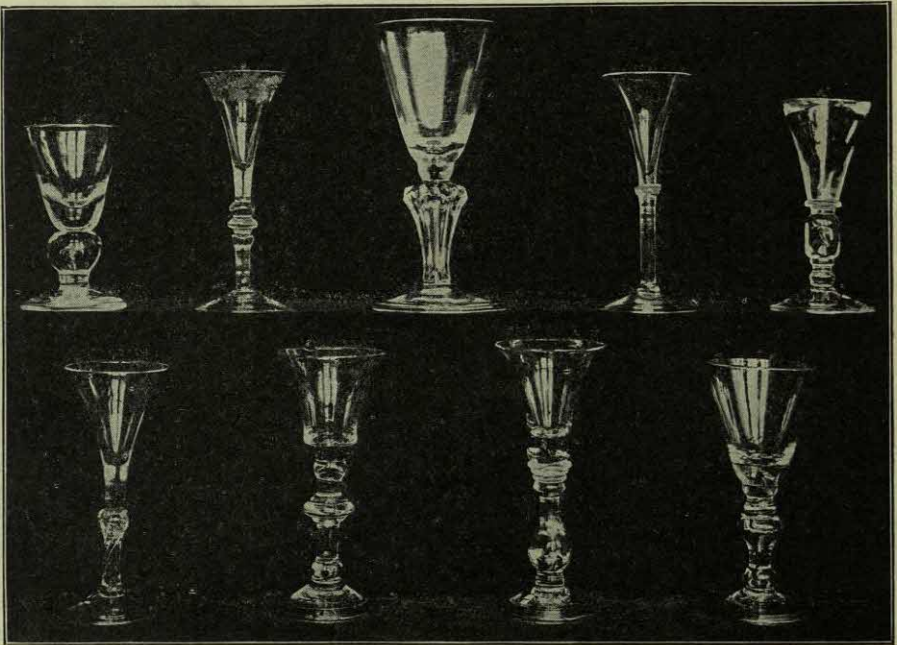


FIG. 7.

stems in the earlier examples is much more elaborate than in the later period. The series presented by Mr. Buckley shows most of the types of wine-glasses used in this country from the period of William III. to that of George II. A selection is shown in **Fig. 7**. In addition to these wine-glasses, Mr. Buckley gave an English glass tankard enclosing a Spanish silver coin, a wine-glass, also English, with "stipple-engraved" portrait executed in Holland, and five other specimens of English glass.

Monsieur Bichet, who has for several years past made generous contributions to the Museum collection of French pottery, presented in the



past year several interesting examples, including four pieces of Aprey (Fig. 8), a minor factory of which the productions are not frequently met with. Three pieces of Niderviller faïence and one from the factory of Honoré Savy of Marseilles are also included, as well as a group in white Vienna porcelain of the eighteenth century of a lady having her skates put on, representing Winter. The Vienna factory, established in emulation of the success achieved at the Meissen works, though showing marked



FIG. 8.

traces of the Dresden influence in the style of its earlier productions, rapidly developed characteristics of its own which render the later examples easily distinguishable from those of the senior establishment.

The late Mr. J. H. Fitzhenry presented two large faïence figures of seated lions made at Rouen, probably in the first half of the eighteenth century. They are finely modelled, and testify to the skill of the Rouen potters in overcoming the technical difficulties connected with the firing of pieces of large dimensions.

Mr. Kenneth Dingwall has again presented, through the National Art-Collections Fund, amongst other things, a number of objects made at various European porcelain works hitherto unrepresented in the Museum, such as St. Clément (a glazed white earthenware statuette of a fish-girl from a model by P. L. Cyfflé), Choisy-le-Roi, Creil, and Proskau. His donations also include three dishes of Montelupo maiolica, a Chinese cup of white Fuchien porcelain with coloured enamelling added in Europe, probably at Venice about 1740, and three Bristol "delft" plates.

A vase of unglazed earthenware, of which only the body remains, given by Mr. C. M. Marling, C.B., is of interest on account of its affinity with a class of large jars from Mesopotamia, of which the Museum possesses but one fragmentary example. The vase is of inverted pear-shaped form moulded round the shoulder with a frieze of repeating figures



in a dancing posture. It was acquired in Constantinople, but was probably made in Mesopotamia or Persia in the twelfth or early thirteenth century.

The following gifts to the Department remain to be mentioned. In the class of Oriental porcelain: a plate of about 1800 received from Dr. W. F. Purcell of Cape Town; a crackle-glazed bowl from the Rev. A. S. Adams; a cup in the form of a flower of greenish-glazed ware of the Sung dynasty, from Mr. W. B. Paterson; the handle of a large incense-burner of "Chün-yao" of the same period and an unglazed vase of the Han dynasty from Mr. Julius Spier; and, lastly, a handsome pair of large roof-ornaments in the form of dragons covered with a yellow glaze, presented by Mr. George Crofts of Tientsin.

Of European origin are; a collection of fragments found on the site of Hispano-Moresque potteries at Manises from Señor Don G. J. de Osma; three ointment-jars of Lambeth "delft" ware from Dr. H. J. Rutherford; a Lowestoft bowl and other specimens of English and Continental porcelain and earthenware from Mr. Roland H. Ley; a Meissen porcelain cup and saucer and examples of Staffordshire ware, together with glasses and other objects, from Mr. C. B. Farmer; specimens of Wedgwood ware from Mrs. Margaret A. Barlow and from Mr. Edward P. Thompson; a blue jasper ware scent-bottle from the late Miss Helen Pendleton Harris; two plates of Swansea blue-printed ware from Messrs. Frost and Locke; and three pieces of German and Russian earthenware from Miss Ella R. Christie.

Under the heading of glass:—

Two Chinese vases of the reign of Ch'ien Lung from Mr. E. B. Ellice-Clark; a fragment of Flemish stained glass of the early sixteenth century from Mr. Grosvenor Thomas; ten specimens of German *milchglas* with purple mottling, with a Bayreuth stoneware bowl and other objects, formerly the property of the late Mrs. John Lane Shrubb, given by her daughters Mrs. Bayliff and Mrs. Cecil Ward; a bottle and tumbler of Netherlandish enamelled glass from Mr. E. Hart; a large Nailsea model of a tobacco-pipe from Mrs. Weston; and English wine-glasses of the eighteenth century from Mrs. K. Cookson and Mr. Percy Woods, C.B.

## (2) BEQUESTS.

By the will of the late Mrs. Marie Adeline Dumergue a collection of 104 objects, mostly of Chinese and Japanese porcelain, became the property of the Museum. Amongst the more important are some good examples of Chinese egg-shell porcelain plates of the period of the Emperor Ch'ien Lung (1736-1795), three Chinese porcelain plates of fine quality painted in the



*famille verte* style and dating from the K'ang Hsi period (1662-1722), and a large bottle of Nevers faïence of the seventeenth century. Mention may also be made of a water-bottle and basin made in China for export to England of a shape originated in this country and designed for use in the small mahogany washstands of the late eighteenth century.

Another bequest by the late Miss E. F. J. Mackworth Dolben consists of two large important vases of blue and white Chinese porcelain of the K'ang Hsi period (1662-1722) and a bowl of Japanese Imari porcelain of the eighteenth century, with the characteristic decoration in blue, red, and gold.

Out of the funds bequeathed by Captain H. B. Murray was purchased a figure of a gentleman in eighteenth century costume (Fig. 9), of white porcelain, made at Nymphenburg, the factory of the Elector of Bavaria. It is attributed to Bastelli, a modeller whose work ranks among the finest productions of the German porcelain factories of the eighteenth century.

### (3) PURCHASES.

Considerable additions were made during the year to the collections of Far Eastern pottery. Amongst these may be noted some fragments of tiles and roof-ornaments from the pagodas at the tombs of the emperors of the Ming dynasty (1368-1643) at Mukden. The conservatism of the Chinese is strongly shown by these fragments, which are decorated in relief with precisely the same designs as are still in general use on all their public buildings and palaces. Other fragments were acquired in Peking, amongst the more interesting being specimens from the Old Summer Palace near the capital, known as the "Yuan Ming Yuan," which was begun early in the eighteenth century by the Emperor K'ang Hsi and completed by Ch'ien Lung. European artists and craftsmen were imported to assist in the decoration of this palace, and their influence is very apparent in the baroque style of some of the details. Among other objects acquired in Peking is a series of the quaint roof-ornaments with which the Chinese invariably decorate the roofs of all their temples and other principal buildings. These ornaments were usually in the form of *kyllins*, dogs, fish, monkeys, and dragons, but more elaborate figures are also found, such as mounted horsemen, human figures, and men mounted



Fig. 9.



on dragons. A very important pair of architectural ornaments, also from Peking, is a pair of lions in red stoneware covered with a turquoise-blue glaze. Each has a socket in its back, probably intended to hold the stem of a miniature flag. These are of quite early date, either late in the Yuan or early in the Ming dynasty, that is to say, about the first half of the fourteenth century.

Several other interesting pieces of early Chinese pottery were purchased in addition to those acquired in the Far East. A model of a granary in red stoneware may confidently be assigned to the Han dynasty (B.C. 206–A.D. 220). It is covered with the dark green glaze characteristic of that period. Such models, together with others of well heads, fire



1.

2.

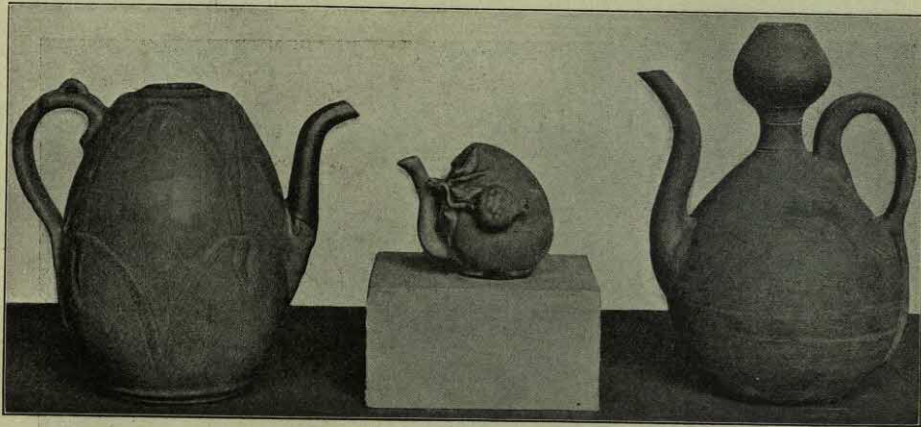
3.

FIG. 10. (See page 15.)

stoves, sheep pens, fish ponds, &c., were frequently interred in graves during the early period of Chinese history; later on we find statuettes of human figures, monsters, and animals. A fine pair of funeral vases of the Sung dynasty (A.D. 960–1270) was also acquired; they are decorated in high relief with Buddhistic figures and dragons. The surface is covered with a crackled greenish-grey celadon glaze. Another important piece of the same period is a vase of Chün-yao ware made at Chün-chou, now Yü-chou, in the province of Honan. This vase has the characteristic flashes of the famous transmutation red in its greenish glaze. Another vase acquired at the same time is decorated with dragons in white slip on a brown ground and covered with a yellowish glaze; this piece may be



attributed to the Ming period. The two bottles and kettle-shaped teapot figured on **Fig. 10**, page 14, are specimens from a series of examples of white porcelain painted in blue acquired at Seoul in Corea. They are particularly interesting as belonging to a class of pottery quite new to the Museum collections. The decoration might at the first glance be attributed to Chinese or Japanese artists, but on a more deliberate inspection characteristics betray themselves which are not found in the work of craftsmen of either of these nationalities. The distinction is so subtle that it is difficult to define, but amongst other points the treatment of the animals in **Fig. 10, No. 3**, may be mentioned as characteristically Korean; it is found on all their work in the same manner—for example, metal work



1.

2.

3.

FIG. 11.

and pearl inlay on lacquer. The teapot (**Fig. 10, No. 2**) and the bottle (**Fig. 10, No. 1**) are also typically Korean in the free treatment of the peony blossom with which they are decorated. The two larger wine-pots on **Fig. 11, Nos. 1 and 3**, were also acquired in Seoul; the first (**Fig. 11, No. 1**) belongs to a type of greenish glazed porcelain for many years familiar to students of Korean ceramic art. It is in the form of a maize-cob with a bamboo-twig handle, the veins of the leaves being represented by thinly incised lines under the rich green glaze. On the handle is a small loop for attaching a cord to secure the cover; the spout has been repaired in gilt lacquer. This ware, which is attributed to the period of the Korai dynasty, is keenly sought after by the Japanese collectors, who give very long prices for good examples. The wine-pot (**Fig. 11, No. 3**)



is unglazed. The small wine-pot (**Fig. 11, No. 2**) is of Chinese celadon porcelain, and is intended to represent a peach with other fruit adhering to it. It is filled through a hole in the bottom, which is then closed with a stopper. It was acquired in Peking, and probably dates from the period of the Ming dynasty.

Some very interesting specimens of Turkestan pottery were acquired during the past year from Samarkand (**Fig. 12**). Hitherto, this class of ware, said to date from the ninth or tenth century, was only represented in the Museum by a collection of fragments presented in 1898 by the late Major W. J. Myers. The new examples are of red clay coated with a thin white slip and painted in black, red, and green with conventional strap-work or floral designs, the whole being covered with a clear glaze. Part

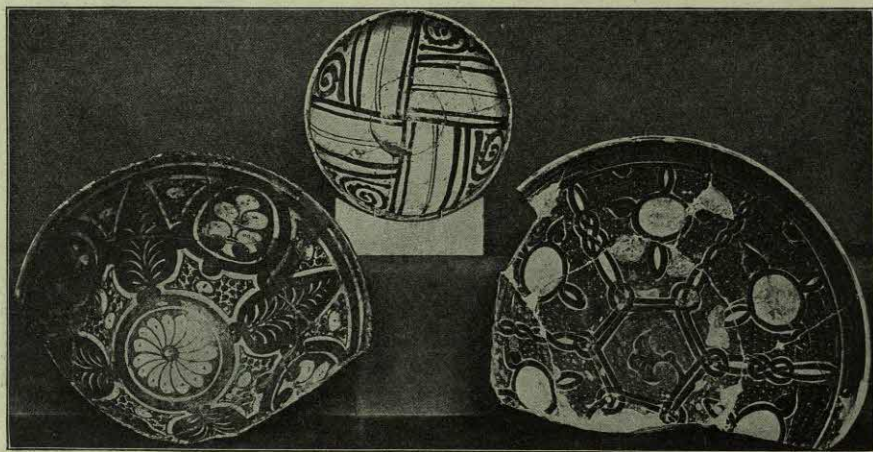
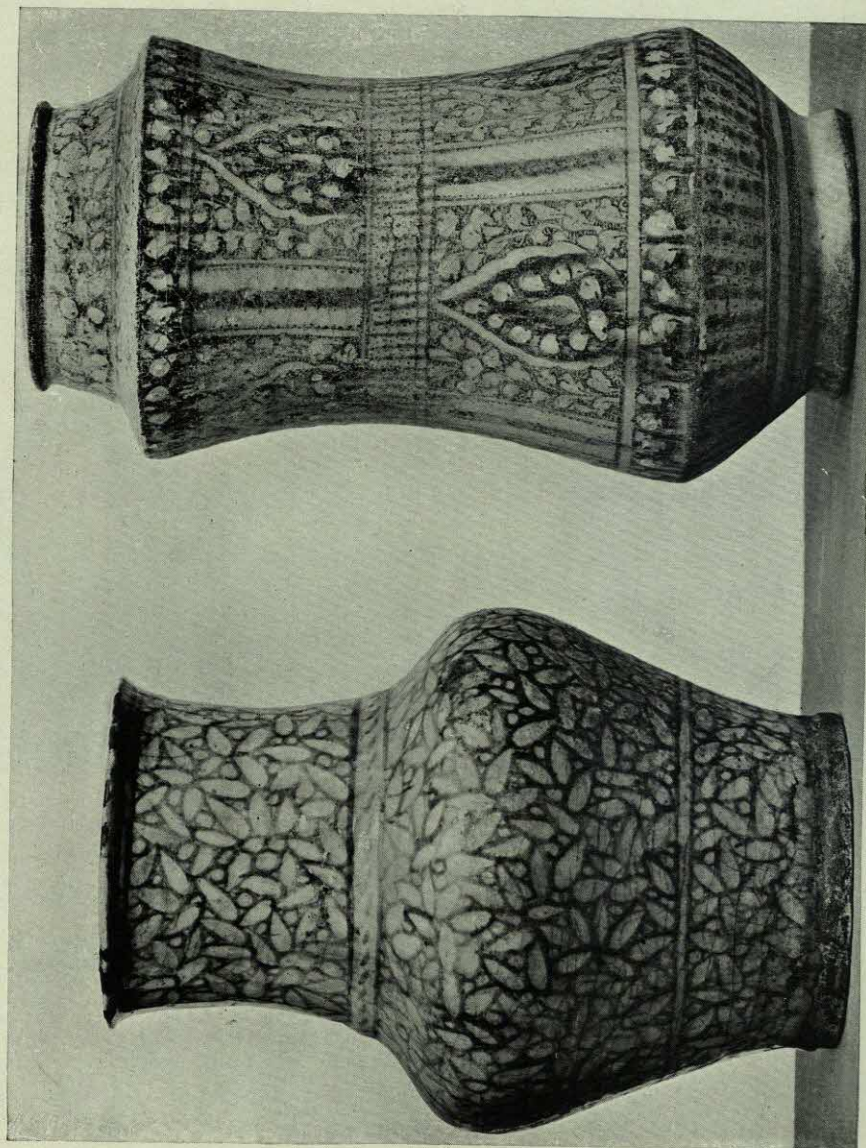


FIG. 12.

of the design is incised. The effect is pleasing and the *motifs*, which appear to be absolutely free from any extraneous influence, should offer useful suggestions to pottery designers.

At the sale of the Taylor collection four good specimens of Near Eastern pottery were acquired for the Museum. No. 2 on **Plate 6** is a remarkably fine example of a drug-vase of Early Syrian ware. The decoration, painted in olive-green outline filled in with two shades of blue, is in colour and design happily conceived for accentuating to the best advantage the proportions and form. This vase probably dates from the thirteenth century. The vase (**Plate 6, No. 1**) was formerly in the collection of the late Lord Leighton, P.R.A. It was probably made in





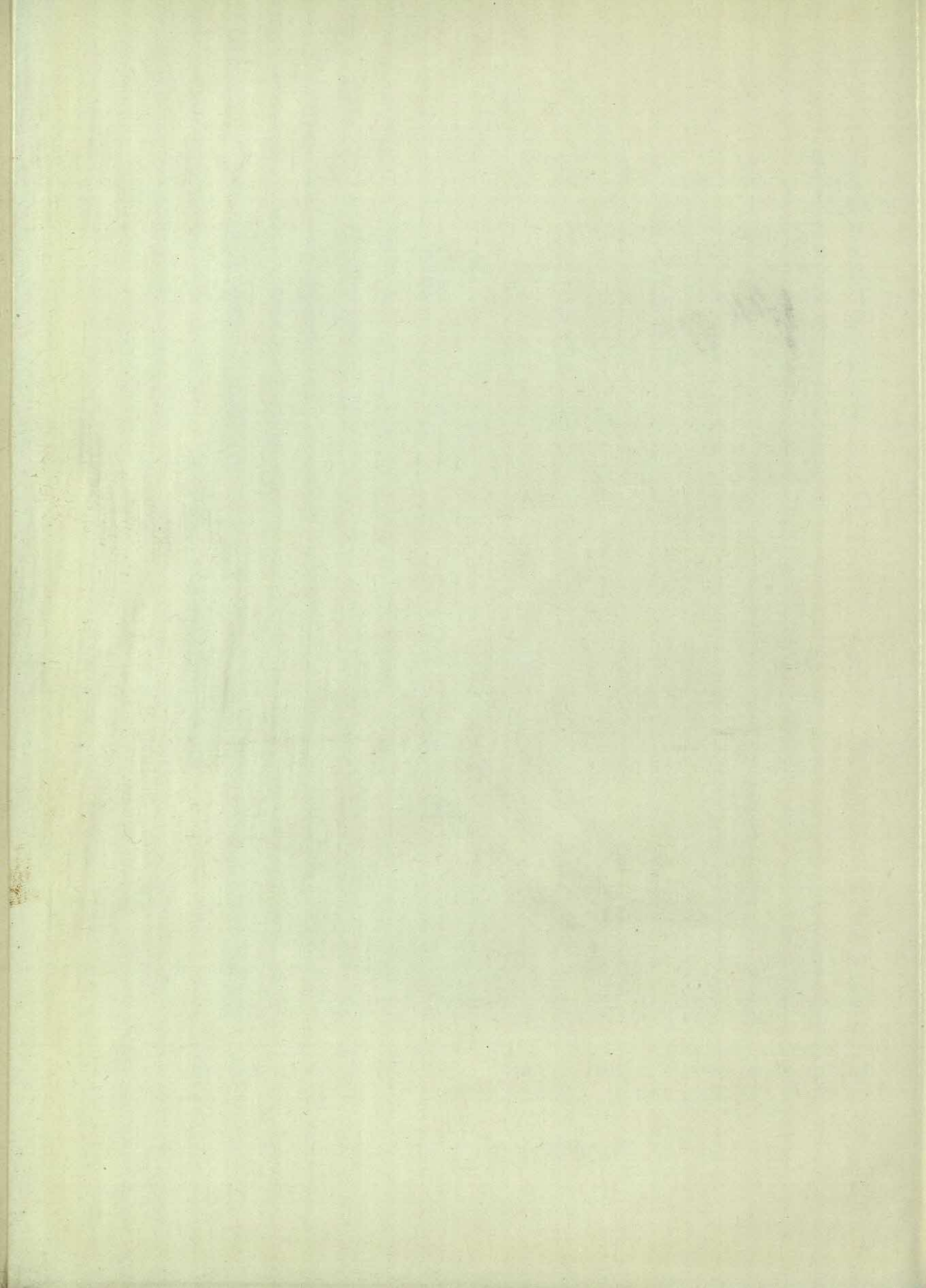
1.

EARTHENWARE VASE. Probably Syrian ;  
15th century.

2.

EARTHENWARE DRUG-VASE. Syrian ;  
13th century.







Syria, in Damascus or the neighbourhood, in the fifteenth century. The decoration is painted in blue on a white ground.

The two Persian ewers depicted in **Fig. 13** were also acquired at the Taylor sale. One of these has hollow sides, the space between them, filled through a hole in the handle, being apparently intended for holding iced water for cooling the contents of the inner part of the vessel. The outside of the body has the alternate lobes perforated with a conventional design in manganese-purple, the remainder of the surface being covered with dark blue. The brass mounting is engraved with Arabic inscriptions and ornaments. Another piece, not illustrated, a vase with a bulbous



FIG. 13.

body and short cylindrical neck, is decorated in relief round the shoulder with conventional designs and covered with a lapis-lazuli blue glaze. It was probably made in Persia about the fourteenth century.

Another important addition to the collection of Near Eastern ceramics is a large vase which may be considered a fine characteristic example of early Syrian pottery: it is covered with a turquoise-blue glaze with geometrical decoration in black. The surface is thickly covered with iridescence, so that the ornamentation is not very visible in many places, but it is an unusually good specimen of this class of ware. The combination of black with turquoise-blue appears to have been greatly favoured in the Near East for a long period, as it is frequently found in



pieces dating from as far back as the twelfth century down to the sixteenth century. A two-handled vase with turquoise-blue glaze from the neighbourhood of Aleppo, dating possibly from the Roman period, is an example of a type of ware new to the Museum.

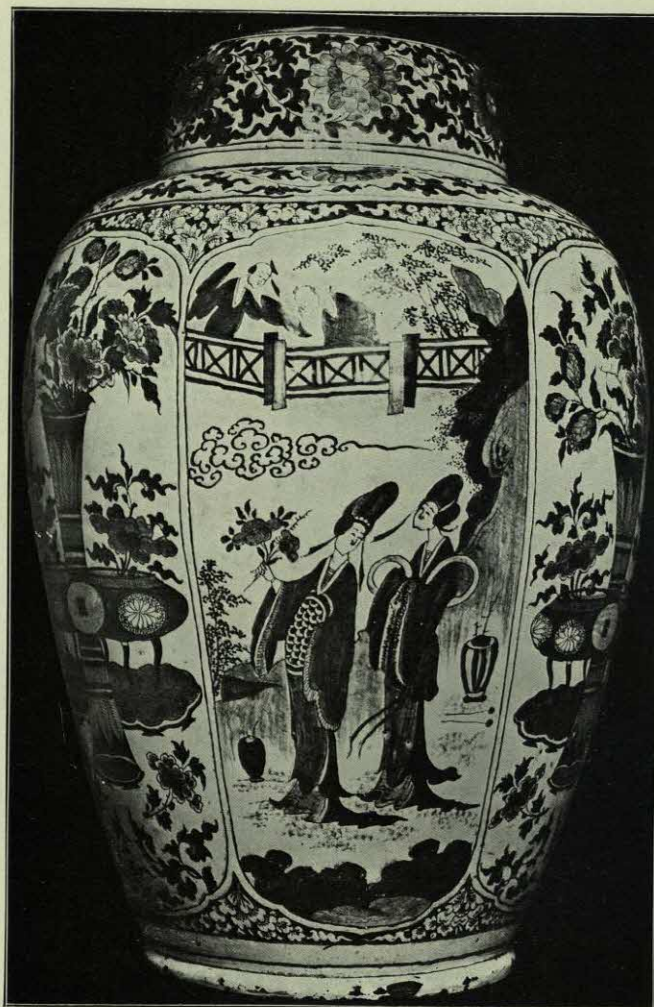
Another acquisition by purchase is a very important example of Delft ware, namely, the large vase illustrated on **Plate 7**. It is painted in blue on a white ground with designs in the style of Chinese porcelain of the reign of the Emperor K'ang Hsi (1662-1722). On the base is the mark of the potter, Ghisbrecht Lambrechtse Kruyk, of the factory of "the Greek A" ("de Griekse A"). As this potter died in 1681 the vase shows that this style of decoration, which is generally accepted as characteristic of the work of the K'ang Hsi period, had been evolved quite early in the reign of that emperor. It forms an important addition to the collection of Delft ware which hitherto only included specimens of relatively small dimensions in blue and white. These large vases were greatly in vogue in Holland during the seventeenth and eighteenth centuries, and were often made in sets of three or five for the decoration of mantelpieces, &c. A good collection can be seen in the Amsterdam Museum.

Three large pictorial panels, made up of blue and white Delft tiles, were obtained from an old house in Lambeth about to be demolished. The subjects depicted—an open-air scene with dancing peasants, a large vase of flowers, and a composition of *chinoiseries*—are treated in a manner typical of the period of King William III. to which they belong.

The stained-glass collection has been further strengthened by the acquisition of five panels of high quality. Four of these are English. The earliest, dating from about 1300, is part of a large composition representing the Triumphal Entry into Jerusalem. A bearded man clad in the short tunic of the period of the glass, of glowing ruby colour, is seen in the act of laying a garment on the ground for the passage of our Lord; another stands behind him wearing a hooded blue cloak buttoned tight about his head and holding a palm-branch in his right hand. The background is of green glass diapered with a charming leaf pattern painted in reserve in black. The colouring is of the rich but mellow quality which marks the transition from the mosaic-like colour schemes of the earliest Gothic glass to the more pictorial treatment of the fourteenth century; at the same time the drawing retains much of the vigour and straightforwardness of the earlier style. Somewhat later in date is a small shield of arms charged with a lion in blue on a golden field, highly effective alike in colour, drawing and composition.

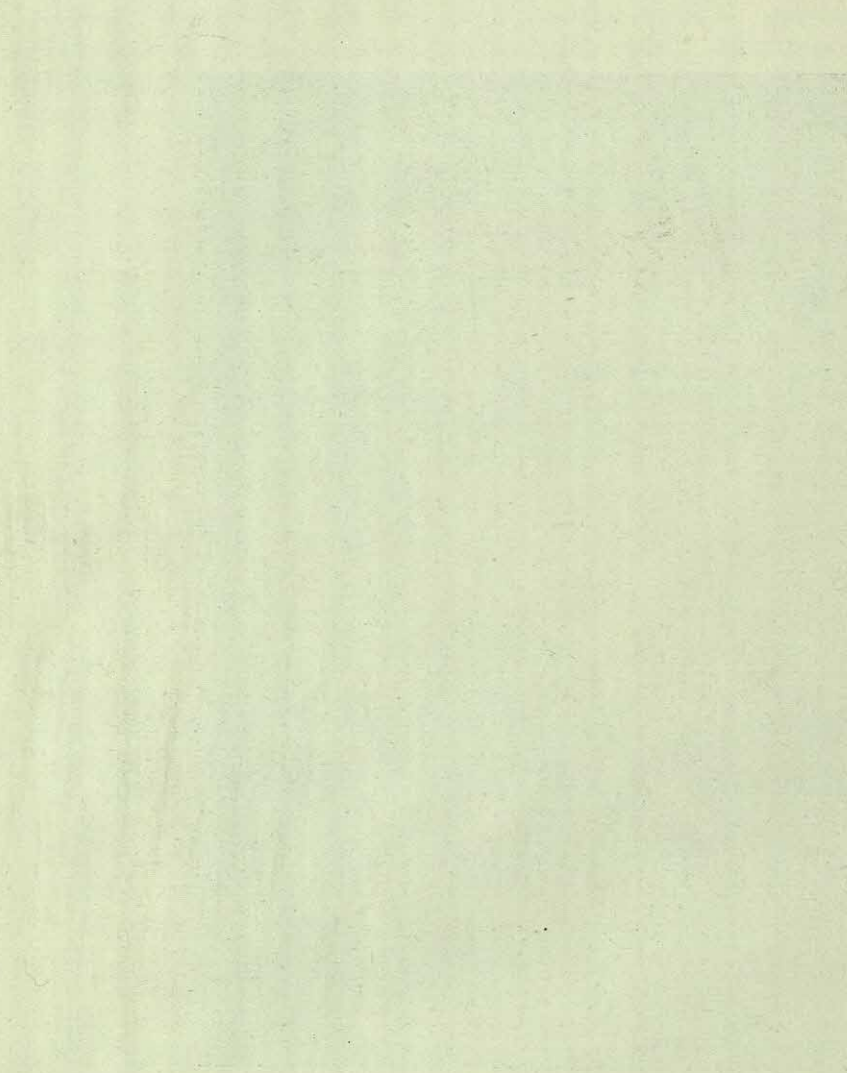
Next in date comes a canopy of the type often met with in the fourteenth century windows with single figures arranged in niches.





EARTHENWARE VASE painted in blue. By Ghisbrecht Lambrechtse Kruyk of Delft.  
Dutch; 17th century.





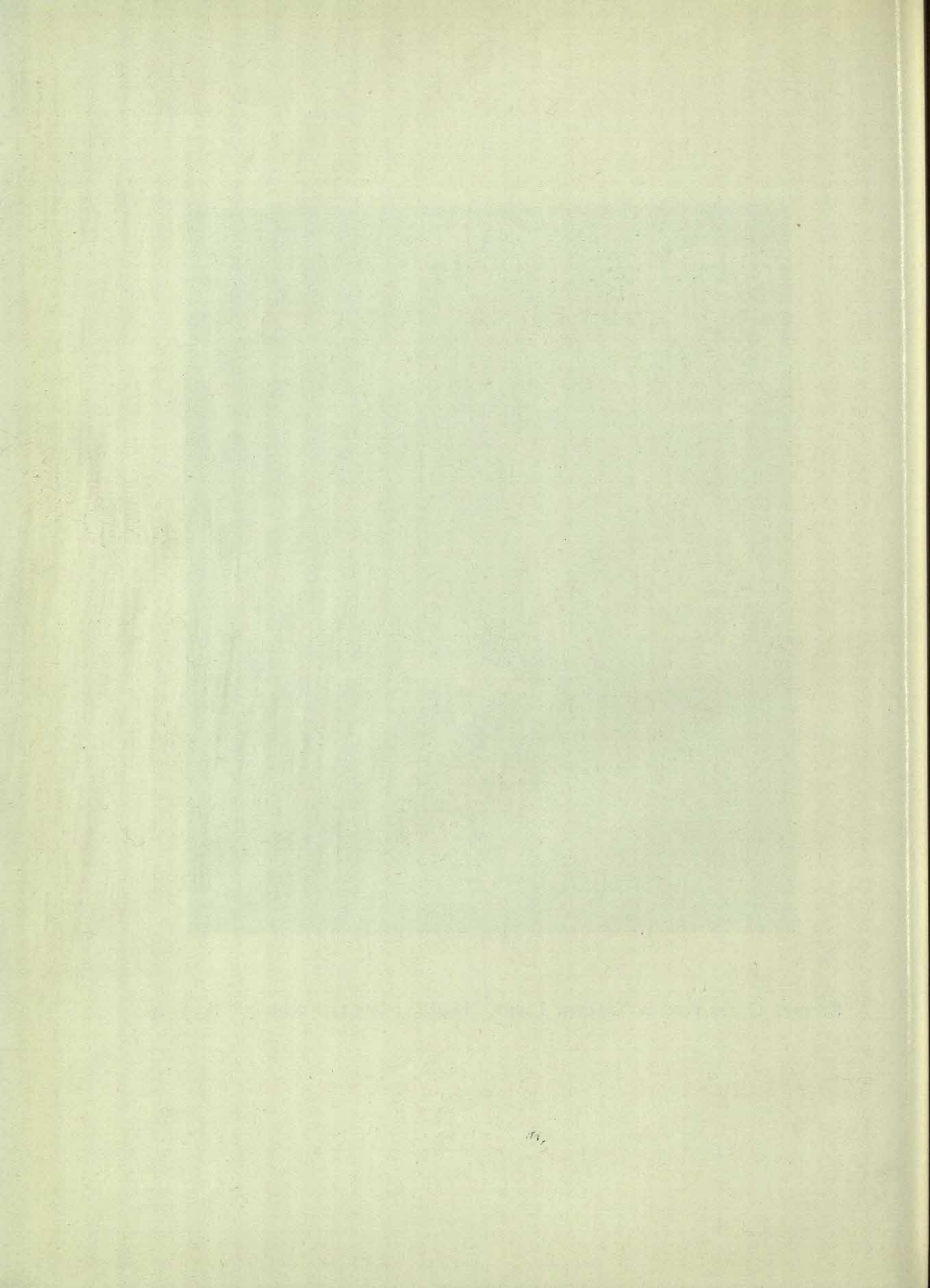
THE UNIVERSITY OF CHICAGO PRESS





STAINED GLASS FROM A TRACERY LIGHT. English; late 14th century. See p. 19.







Though not uncommon, this feature of window design of the period has hitherto been unrepresented in the Museum. To quite the end of that century belongs the fourth piece, a small lobed panel from a cusped tracery light depicting two kneeling donors with their names written in Latin below, "*Villms cele et matilda uxor ei*" (**Plate 8**, facing page 18). Coloured glass of subdued tone is used only for the clothing of the figures, the rest of the design being executed on plain glass in black with small passages of silver-yellow stain. The interspaces are filled with foliage reserved on a black ground through which delicate tendrils have been scratched with a point with admirable effect.

The fifth acquisition under this heading is a small armorial panel of the latest Gothic workmanship from Switzerland, dating from about 1500. The design and execution of heraldry and background alike denote a high level of technical and artistic skill.



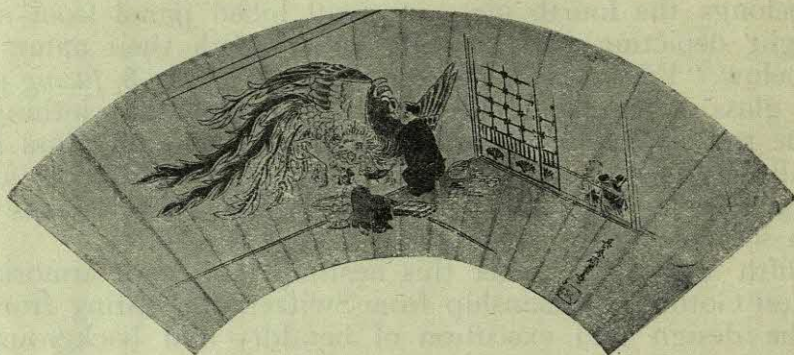


FIG. 14. (See page 28.)

### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

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THE general policy outlined in the Review for 1911 has been followed in this Department during 1912; special attention having been given to the acquisition of original designs and working drawings for the various artistic handicrafts, as well as of examples of etching, engraving, lithography, and book illustration chosen with regard, primarily, to the requirements of those who are interested in the technique of those arts. The collection of engraved ornament, which is now of considerable importance, has been further strengthened. Opportunities of making substantial additions to it are infrequent, and the difficulties of obtaining examples needed to fill gaps seem to increase with every year. As far, however, as is possible, no efforts are being spared to render this collection, the only one of its kind of any importance in the kingdom, worthy of the Museum. Drawings of pattern and ornament of any age are also difficult to procure, but some additions of original designs for needlework and embroidery, mural decoration, &c., have been made, and one very remarkable sixteenth century design for goldsmiths' work, described in detail below. As a complement to the class of original design, the Department endeavours to secure reliable drawings to scale of stained glass, decorative painting, ironwork, wood-carving, and the like. This



branch of its energies is resulting in the accumulation of a number of drawings, valuable to students and craftsmen not only as selected examples of good work of their respective periods, but as forming a record of objects which are too rapidly, it is to be feared, disappearing or decaying. This opportunity may perhaps be taken for calling attention to the needs of the Department in another branch of art, viz., that of book illustration. The Museum now possesses a collection of drawings in black and white made for this purpose which is rapidly assuming respectable proportions. Some notable additions have been acquired during the past year, to which reference is made below; but there are still gaps to be filled, and the co-operation of those interested in the subject would be warmly welcomed, particularly in the direction of securing good specimens of the original work of this kind of the leading illustrators of the nineteenth century. Drawings by British artists are required in the first place; but the foreign schools, and particularly those of France, Germany, and the United States, are far from being, at present, adequately represented. Again, it is hoped that assistance, in many cases already generously given, may be continued towards the need of the Department for a thoroughly good and representative collection of modern etching and lithography. The undoubtedly genuine revival of these beautiful methods, which is one of the prominent features of the present-day movement in art, should find its full record in this Department, and this also can only be done with the hearty co-operation of artists and collectors.

#### ENGRAVINGS AND ETCHINGS.

Among the etchings acquired by gift, a series by the late Mrs. Stanhope Forbes (Miss Elizabeth Armstrong) was presented by Mr. Stanhope Forbes, R.A., in memory of the artist's former connection with the Royal College of Art (then the National Art Training School). Mrs. Stanhope Forbes's etchings were never widely distributed, and her skill in this medium had been almost entirely overshadowed by the high reputation she later attained as a painter; but the eleven proofs which have now become part of the Museum collections—one is illustrated in **Fig. 15**—show her to have possessed a refinement of touch and mastery of technique which will always ensure for her name a place of honour among the

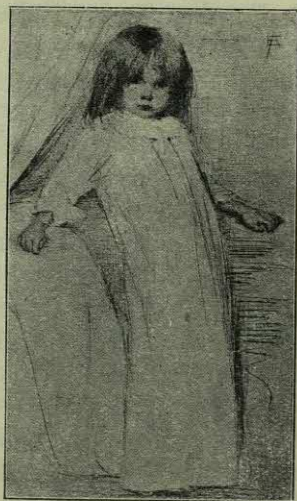


FIG. 15.



etchers of the nineteenth century. Miss Annie Law presented a most interesting series of 21 proofs of etchings by the late David Law, an artist of wide popularity and quite exceptional technical gifts. Many of these are working proofs, which will be of special interest to students of the art. Miss E. P. McGhee presented seven etchings by Mr. Oliver Hall; two by Mr. D. Y. Cameron, A.R.A., were contributed by an anonymous donor; and Colonel R. Goff, R.E., and Mr. James McBey gave examples of their own work. To Mr. C. D. Sherborn the Department is indebted for a large and representative collection of proofs of engravings, &c., by the late Charles W. Sherborn, R.E. This artist may be described almost as the last of the line engravers of the old school. The greater part of his work consisted of book plates, designed and executed with fine skill and with a feeling for heraldry and ornament that has perhaps hardly been surpassed since the sixteenth century. His portraits also are masterly in execution, and the gift is one that will be much appreciated by those who work in the Department. Among the purchases in this section may be named Mr. Joseph Pennell's lithographs (25) of the Panama Canal Works, bought as illustrating a remarkable development of the technique of lithography, as well as for their considerable artistic merits.

Gaps in the collection of engraved ornaments were filled by the purchase of, in all, 78 prints, by various masters; the chief of whom were H. Aldegrevier, J. Androuet Du Cerceau, H. Collaert, D. Mignot, P. Daubigny, Le Febvre, &c. The title page of a set of 10 designs for pendants, dated 1581, by Hans Collaert (Antwerp, c. 1540-c. 1620) is reproduced in **Fig. 18** on page 29. The prints by Daniel Mignot, of Augsburg, are nearly of the same period as the above; while the rare set by François Lefebvre of Paris (c. 1635-1661), "*Livre de Fleurs et de Feuillies pour servir à l'Art d'Orfèvrerie*," of 1635, is a little later in date and consists of floral designs for jewelled hat or breast ornaments; with, below each design, a cleverly engraved group of figures in the style of Callot. Philippe Daubigny was a gunsmith of Paris (c. 1635), and this set of his designs for gun-ornament (2nd edition, at Antwerp, 1665) is a useful addition to the Museum collections illustrating this little-known subject, and J. Androuet Du Cerceau's "*Grandes Arabesques*" (36 plates, 1566) were also purchased.

The Museum was fortunate enough also to acquire, by purchase, a rare series of engraved designs for carriages of the period of Louis XV. This consists of three sets (of 13, 12, and 12 numbered plates, respectively) by J. F. Chopard, with the exception of eight of the third set, which bear the name of Baudouin and represent harness. The second of these sets (B) has the following title "*Nouveau Recueil de Carosse, Dessinée par Chopard Menuisier du Roy, A Paris Chez l'Auteur, Faubourg*



" St. Denis, Petite écurie du Roy, avec Aprobation et Privilège du Roy." The third (C) has "Desseins de Harnois Pour Les Bourelieurs Inventés par Baudouin." All are published by N. J. B. de Poilly, rue St. Jacques, à l'Espérance. Nothing is known of Chopard, except what is conveyed in the above title, viz., that he was "Menuisier du Roy" and gave the "Petite écurie du Roy" as his address. Two of his plates, however, bear names of important persons among his clients. Plate B 8, which Chopard describes as his "Chef d'Œuvre," was made for "Mr. Dupin, Fermier Général." This was Claude Dupin (d. 1769), the author of a book *La Manière de perfectionner les Voitures*, 1753; and the mention of his name, in this connection, suggests that some of Chopard's highly ingenious devices may have been attempts to carry out the theories of his patron. Another client, whose name is given, "Mr. le Ml. de Richelieu," was the famous Marshal de Richelieu. For him, Chopard made a vehicle which can only be described as an elaborately ornamented Bath Chair, pushed from behind, and steered by the sitter. Of this, the designer says with pride, "M. le Ml. de Richelieu a depuis 15 ans une de ces Voitures, qu'il nomme sa *Dormeuse*, avec la qu'elle il a fait de long Voyages. Rien n'a encore manqué." As Richelieu received the rank of Marshal of France in 1748, we have, here also, a useful indication of date. Baudouin was in all probability, Simon-Réné, Comte de Baudouin, an officer of grenadiers of the Régiment des Gardes françaises, who was an engraver of considerable skill. Among his works was a volume of engraved plates, entitled "L'Exercice de l'infanterie française," dated 1755-1757. All the evidence, therefore, such as it is, confirms the date (*circa* 1750) generally given to the series under notice. Merely as ornament, the designs are very interesting, having many points of resemblance (including subjects of *Chinoiserie*) with our own contemporary Chippendale style. Of especial value also are the forms of the vehicles themselves. Among these are *Berlines* (including a *Berline de Campagne du Roy*, the type of carriage in which Louis XVI. made his futile attempt to escape from Paris, in 1791), *Cabriolets*, *Diligences* (one of which is described as a *Diligence Angloise coupée ou Birouche*), a *Calèche en Gondole*, a *Voiture de Chasse appelée Vource*, seating six hunters astride, with a lady in a hooded chair behind; a *Brouette*, practically a Sedan chair on wheels, and the Sedan itself, here termed simply *Chaise à Porteur*. A carriage made for the use of horsebreakers goes under the name of *Diable*, it is particularly calculated "pour garentir l'estomach de celui qui mène et qui se tient debout." Finally, Plate B 10 gives us a view of the famous "Lyons Mail," as it came to be known to the British-speaking races, the "Diligence qui conduit à Lyon et qui part de Paris de 2 jours en 2 jours à quatre heures précises du matin." The full route is set forth,



and the journey took, we are told, six days in winter and five in summer. One of the carriages is illustrated in **Fig. 16.**

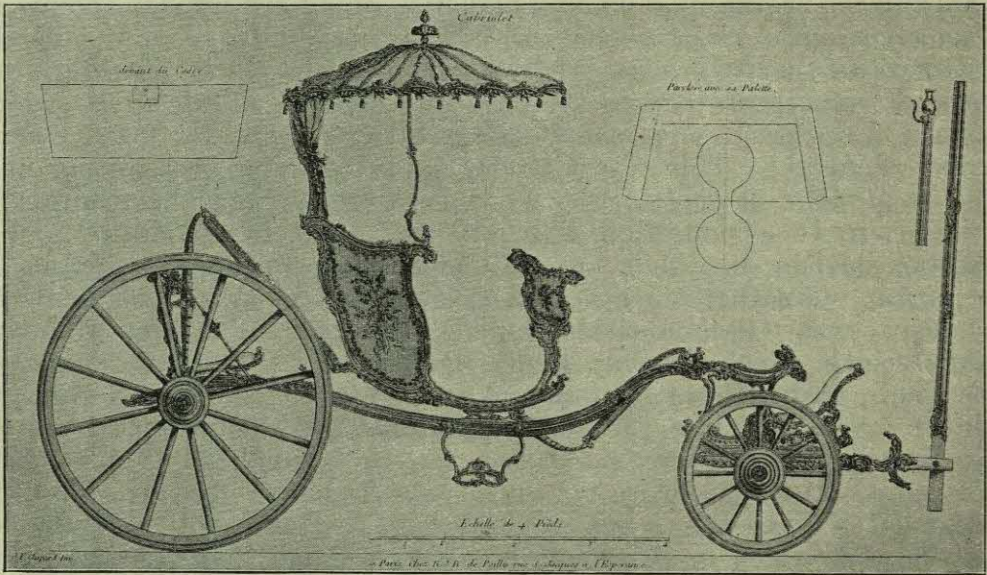


FIG. 16.

#### ILLUSTRATION.

The gifts to this section of the Department, include one to which special attention must be drawn, viz., that of two original pen-drawings for reproduction, by the late Edwin Austin Abbey, R.A., given to the Museum, in his memory, by Mrs. Abbey. These are (1) an illustration for "She Stoops to Conquer," Act IV., published in *Harper's Magazine*, 1885, and (2) a drawing for the prologue of "The Quiet Life," which appeared in the same periodical in 1889. With these is placed a study for an illustration of similar character, purchased partly by help given by an anonymous donor and partly from the Museum funds. As the two former drawings have already been published, the last-named is now reproduced (**Fig. 17** on page 25). This well-timed gift secures for the Museum a representation of the drawings, at his best period, of one of the most refined and masterly of modern illustrators. Abbey worked at a time of remarkable development in this phase of art; he may be truthfully said to have been one of the leaders of it, and the high technical and artistic merit of his drawings would entitle them to a place in any educational art institution. It is to



be hoped that the number now in the Museum may yet be increased. An earlier phase in the history of book illustration is indicated by the drawing of "MacLeod of Dare," by John Pettie, R.A., given by an old friend of the artist, Mr. A. P. Watt. This was published as an illustration to the well-known novel, by William Black, in *Good Words* of 1878, and forms one of a series of drawings made for the purpose by a notable group of Scottish artists, including J. MacWhirter, R.A., Sir W. Q. Orchardson, R.A., Colin Hunter, A.R.A., and Tom Graham, as well as Pettie. It was an attempt, the last of any note, to revive the high standard both of draughtsmanship and of wood engraving that had prevailed in the 'sixties.



FIG. 17. (See page 24.)

An addition to the section of the Department comprising book illustration of quite unusual interest, was the purchase at the sale of the late Richard Johnson, Esq., formerly of Manchester, of 117 studies for illustrations to Bunyan's *Pilgrim's Progress* by Frederic James Shields, R.W.S. (1833-1911). Shields is known chiefly for his decorative paintings in the Chapel of the Ascension, Bayswater Road, London, for his designs for the stained-glass windows of Eaton Hall Chapel, and as a painter in water-colours. His early work as a book illustrator, small in bulk as it is, nevertheless puts him in the first rank of those who have given attention to this branch of art, even during the great period inaugurated with the publication of the Moxon "*Tennyson*" in 1857. His first effort in this direction had been made in 1856 as a series of humorous drawings for an illustrated edition of "A Rachde Felley's Visit to the Grayt Eggshibishun." During the next two years he made a few illustrations for the *Illustrated London News*, &c.; and, on 2nd November 1859, he was commissioned by Mr. Rawson of the *Manchester Examiner and Times* to execute a series of drawings to illustrate the *Pilgrim's Progress*, the number of which was finally fixed at 20. For these, as he wrote, he "tremulously asked £1 each . . . save the Vanity Fair agreed at £2. The bargain was struck and I went to my unlucrative task happier than if I had struck a gold-mine. Now, at last, my life, I felt, had begun." (Mrs. E. Mills, *Life and Letters of Frederic Shields*, 1912.) He spent much time and pains in studying costume, &c., for this purpose,



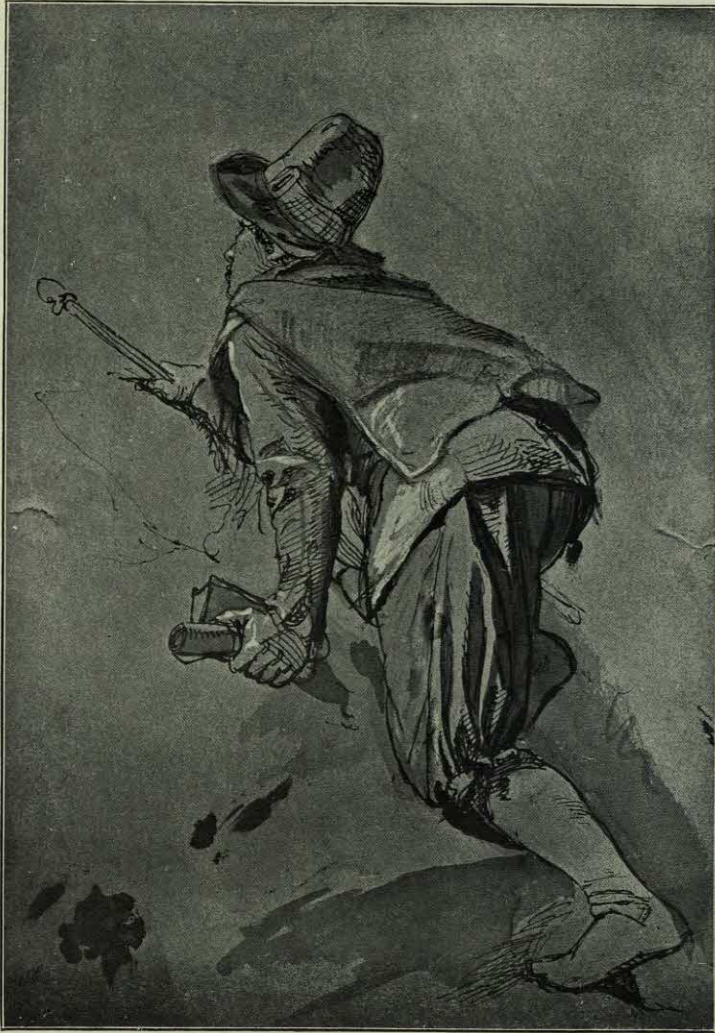
and consulted Charles Kingsley, in particular, as to the armour. His work proceeded under conditions of extreme poverty and hardship. On the day when he was at work on the model for Christian, he notes in his diary that he had no money left, but at 9 p.m. he got a commission to make a drawing of a horse-tamer, sat up till 2.30 a.m. to finish it, and thus earned 10s. He began the great "Vanity Fair" subject in July 1860, but it was not finished until the 18th June in the following year, after many failures to realise his ideal. It is interesting to note a reference in his diary during this period to "Practice from Holbein"; for some of the designs show markedly the influence of the "Dance of Death" in technique. Shields sent a photograph of Vanity Fair to John Ruskin and asked for his advice as to the engraving on wood. Ruskin's opinion of the drawing was—"I think the design quite magnificent; full of "splendid power." Later he wrote: "Nothing can be more wonderful "than this drawing," and "I know no one in England who could have "made that drawing . . . but yourself." Kingsley also praised the work highly, and though the ill-paid undertaking (he eventually received £2 extra for Vanity Fair) nearly shattered his health, it laid the foundation of his reputation, and did much to secure for him the friendship and help of many men of distinction, among whom one may mention D. G. Rossetti, Ford Madox Brown, Sandys, Burne-Jones, and Charles Keene. Owing to the difficulties of getting satisfactory wood-engravings of the drawings, and delays partly due to Ruskin's negligence, the *Pilgrim's Progress* was not completed until 1864, when it was published merely as a set of illustrations with brief extracts from the text descriptive of the various subjects. In the meanwhile Shields had done his one other great set of book illustrations, the series of designs for Defoe's "Plague," the original drawings of which have recently been acquired by the Manchester Art Gallery. The series in this Museum includes studies for each of the 20 subjects of the *Pilgrim's Progress*, no less than 24 being for "Vanity Fair" alone. The fine drawing now reproduced (**Plate 9**) was presented by Dr. Herbert H. Mills to supplement those purchased at the Johnson sale.

A number (20) of studies by Charles Green, R.I., for book illustration, and a collection of working proofs of illustrations, initial letters, &c., mainly for the Kelmscott Press, engraved by the late W. H. Hooper, also fall within this category.

#### DESIGN (various Classes).

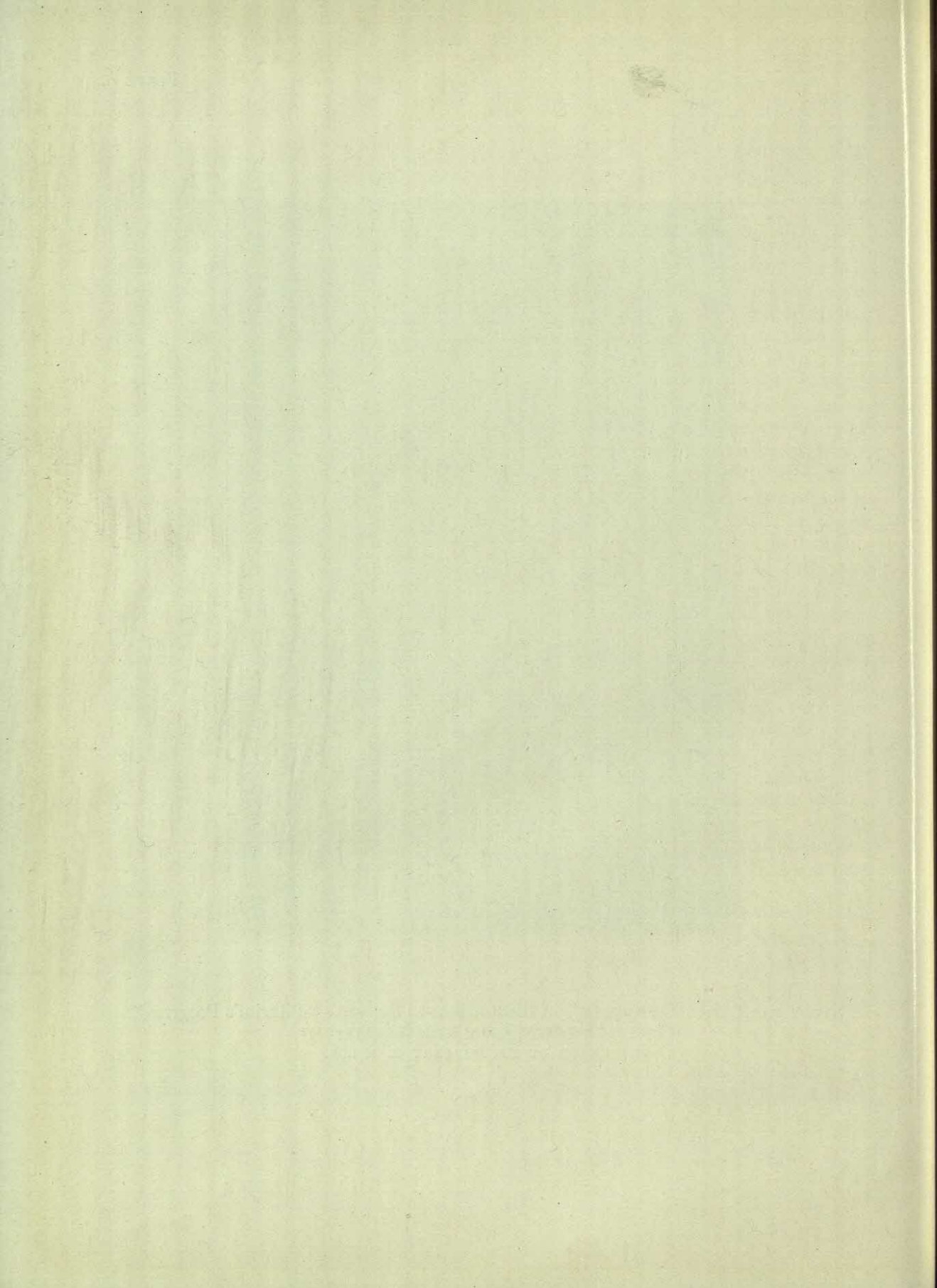
Mr. J. D. Crace has added to his earlier gifts a large collection of working drawings, designs, &c., by A. W. Pugin, Owen Jones, J. G. Crace,





STUDY FOR "HILL DIFFICULTY" in Illustrations to Bunyan's "Pilgrim's Progress,"  
1864. By Frederic James Shields (1833-1911).  
PRESENTED BY DR. HERBERT H. MILLS.







and the donor, for Furniture, Mural Decoration, Textile Fabrics, &c., as well as some older designs of similar character and of considerable interest. Mr. T. H. Watson, F.R.I.B.A., is the giver of some extremely useful studies of ancient embroideries at Halberstadt and of enamels at Cologne, made by him with great care and very accurately described in notes which he has also been kind enough to furnish.

The most important single purchase of the year was a design for a Bishop's Crozier. This fine drawing at once takes its place among the best of the original designs for goldsmiths' work in the Department. As its height is  $22\frac{1}{2}$  inches and width of the crook 7 inches, and these dimensions only cover the upper part of the whole crozier, we are justified in concluding that the latter was intended to be executed the same size as the design. A cross section, in which portions both of the base and of the upper part of the principal element are indicated, is also supplied; and there can be no doubt that the whole is an actual working drawing (**Plate 10**, *facing* page 28). The design is quite unusually elaborate in character. Just above the portion of the staff where it would be grasped by the hand, is a triangular base, supported by grotesque figures, and bearing three circular canopied compartments. In the chief of these stands the Virgin and Child; the others have Virgin Martyrs with palm-branches and emblems of Peace and Plenty. At each exterior angle is a female terminal figure, with fruit. The upper parts of the lesser canopies have finials composed of grouped columns, each group being surmounted with a female symbolical figure. The shaft rises from these, richly crocketed, and ornamented with patterns suggesting gems, enamels, and crystal decoration, and turns with a bold curve to form the crook. The upper part of the latter encloses the figure of a bishop, mitred and with staff, but with no emblem by which he can be identified, standing in a niche, the higher canopy of which is upheld by two grotesque terminal figures. Below is an armorial shield, which, most unfortunately, is quite blank. In the lower return of the volute are three child-angels adoring, and many other similar figures are elsewhere used in the composition. This curious mixture of late Gothic traditional ornaments, typical Renaissance pattern and architectural details, and Christian personages associated with Pagan grotesques and myths, is sufficient to limit the possible date of the work within close bounds. It must belong to that brief period, at the beginning of the sixteenth century, during which, in Northern Europe, some vestiges of the Gothic tradition are still found side by side with the new revival of Classicalism. The treatment of the figures, the architectural details, and the ornamentation, limit its possible origin to Germany, the Netherlands, or France. The first may at once be dismissed; but it was only after long and careful enquiry that an

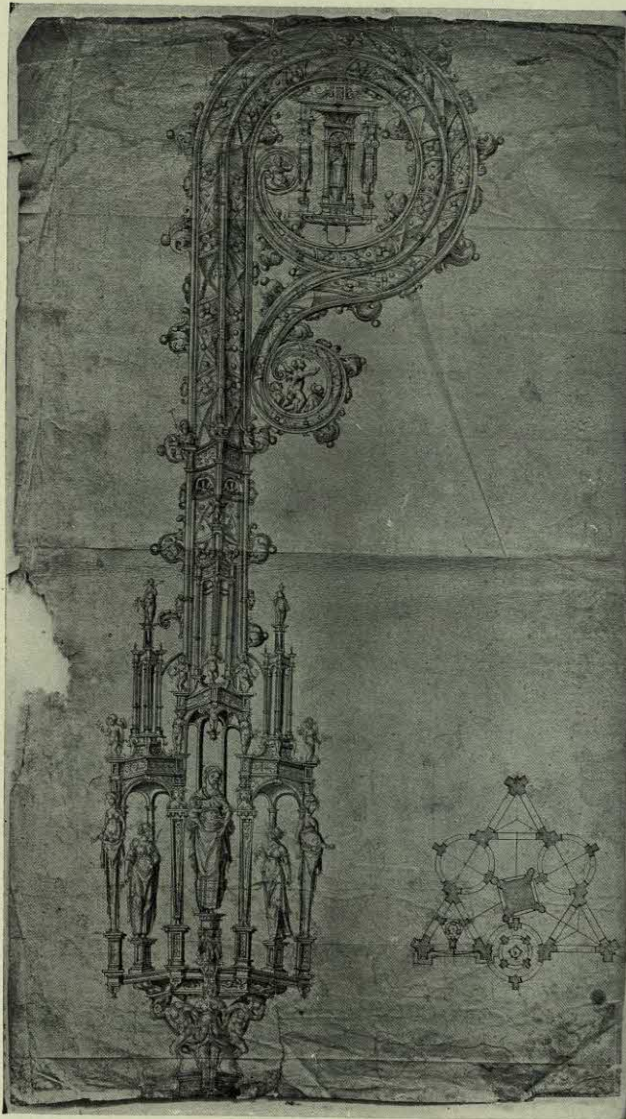


attribution to a Flemish goldsmith was rejected in favour of one to a French craftsman. In all the details are to be seen the characteristics of the French Renaissance, the tall, graceful female figures, with small heads, the slender shafts, the restraint in the use of the grotesque, and the quality of the scrollwork on the panels. The child-angels show a strong Italian influence, and this combination has led to a definite attribution of the design to the one man whose known work especially coincides with it, namely, Jacques Androuet Du Cerceau (b. about 1510: d. about 1585). If this is correct, it must have been an early work, executed soon after his return from Italy, about 1533. He is known then to have made a number of designs for ecclesiastical goldsmiths' work; one, a retable in the Foulc collection, is dated 1534; and another retable (described by Geymüller, *Les Du Cerceau*, p. 289), has the same subject, the Virgin and Child, with two Saints, within three canopies, classical columns, a pentagonal base and other remarkable points of correspondence. It only remains to add that Dr. P. Jessen, Director of the Kunstgewerbe Museum Library and Print Collection of Berlin, and one of the leading authorities on ornament in Europe, has since arrived independently at this identical attribution.

#### CHINESE AND JAPANESE ART.

Further progress has been made with the formation of a representative collection of Japanese Painted Screens, the importance of which to students of decorative art can hardly be over-estimated. During the year seven additional specimens were purchased, including a fine pair representing the Four Seasons, and attributed, on good authority, to Kitagawa Soyetsu, a pupil of Kōrin; another, representing a vine growing by the water-side, quite unusually broad and sumptuous in effect, in the style and perhaps by the hand of Kanō Yeitoku, one of the greatest masters of the Kanō School and especially famous for work of this class; and a screen by Tosa Mitsushige, with a particularly interesting treatment of the old poetic game, in which the fans of the players were floated down a stream, each being required to improvise and write a poem before his own fan passed him. The Museum collection of Japanese fan-designs, it may be remarked, is now well worthy of attention, and this also has been strengthened by the purchase of examples by Utamaro, Shunshō, Toyokuni, Bunchō, Shunyei, Shunkō, Kitao Shigemasa, &c. One by the latter artist, reproduced in **Fig. 14** on page 20, is of interest in regard to its close resemblance to a well-known colour print by Utamaro, representing that artist at work on a





ORIGINAL DESIGN FOR A CROZIER. By Jacques Androuet Du Cerceau (c. 1510-1585).  
See p. 27.







similar subject. Among Chinese objects, mention may be made of a design for Imperial Embroidered Sleeves, of the Ming period ; 7 panels of Chinese wall paper of the eighteenth century, made for the European market ; and a rare wood-engraving in broad-sheet form, coloured by hand, and probably dating from the end of the seventeenth century. This should be studied in connection with the early history of the art of colour-printing in Japan.



FIG. 18. (See page 22.)



## IV.—LIBRARY.

**D**URING the year 1912 almost all the money available for purchases for the Library has, in accordance with the usual practice, been expended on new books on fine and applied art, produced in this country or abroad. Among these new books have been many of great importance, but they are not considered to be suitable for notice in this review. A list of them is given in the Appendix to the Annual Report of the Museum.

Among the works that here receive attention one of the most important is the first of those described under the heading "Gifts." This is a series of six volumes of Minutes and Accounts of the Etching Club, and it forms a document of great interest, of a class represented already in the library by the Minute Book of an earlier society, the Associated Society of Painters in Water Colour. Manuscripts of this class are of great value to students of the history of art in England, and they are eminently desirable acquisitions for a library such as the Library of the Museum. The manuscript described at the beginning of the section devoted to "Purchases" is also of considerable interest, but the most important purchase of the year is certainly the volume of six sixteenth century Italian embroidery and lace pattern-books (**Fig. 19 and Plate 11**) described later in the same section.

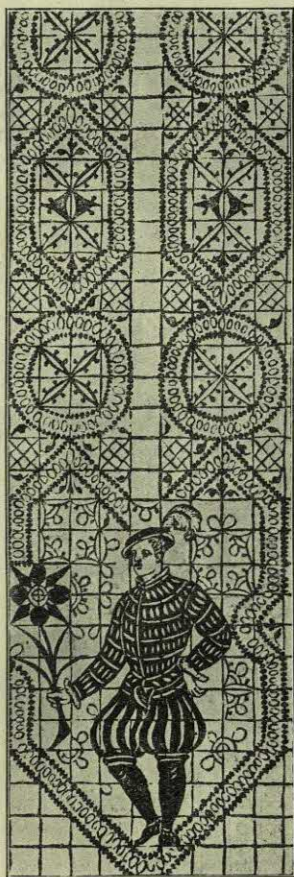
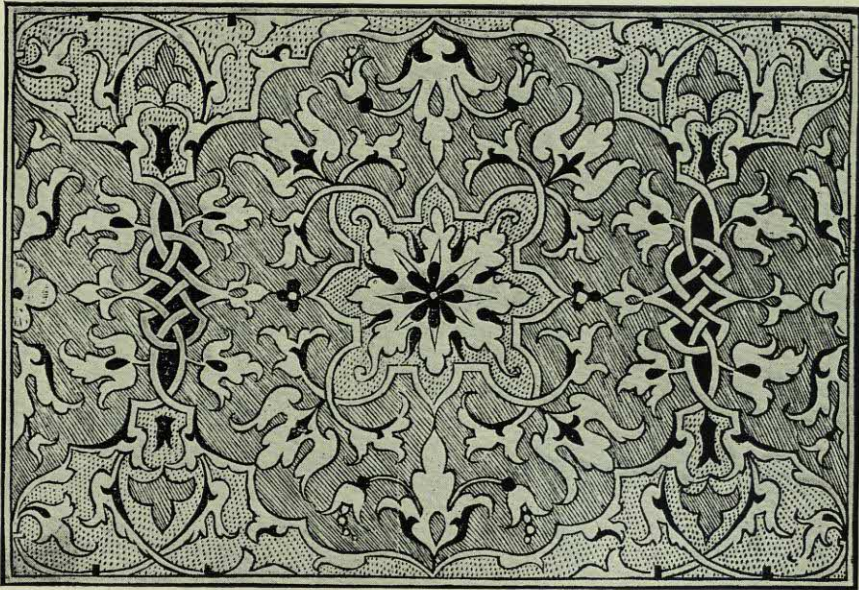


FIG. 19.

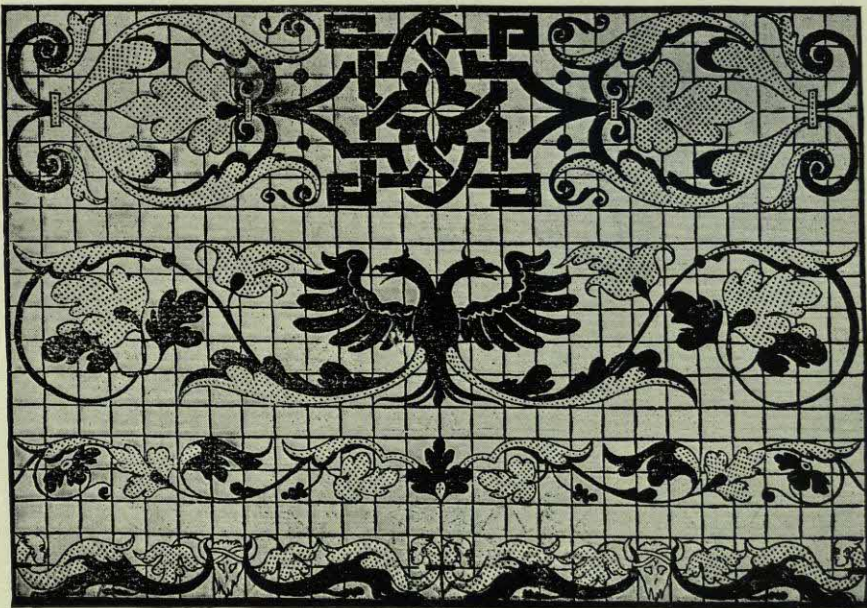
## (1) GIFTS.

To the generosity of Colonel Walter C. Horsley, V.D., the Museum owes the important gift of original minute and account books of the Etching Club, to which attention has been called in the





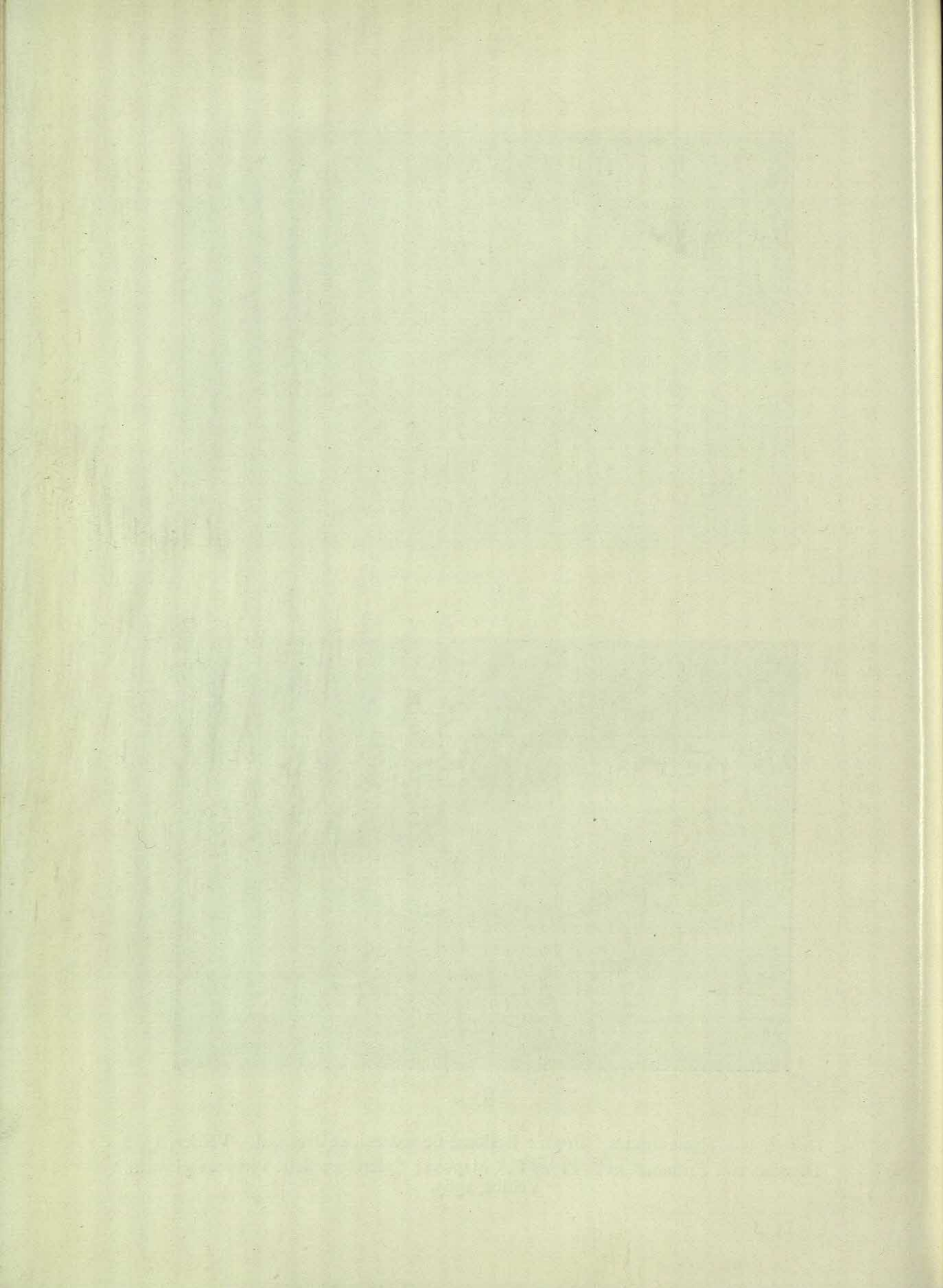
I.



2.

1. DESIGN FOR EMBROIDERY. From : *Bellezze de recami, et dessegni.* Venice, 1558.  
2. DESIGNS FOR EMBROIDERY. From F. Calepino: *Splendore delle virtuose giovani.* Venice, 1563.







preceding paragraph. Of the six volumes of manuscript comprised in the gift, four contain the minutes of the Club from its original establishment on the 2nd February 1838 until the 20th January 1885; the other two contain accounts for the years 1843 to 1883. The minutes give much information as to the constitution, meetings, and business management of the Club, and contain many detailed particulars of its arrangements with the Art Union, publishers, &c. On the other hand, they are often very informal, and go into considerable detail when "pleasure" was "the order of the day." The books are interesting not only as contributions to the history of the revival of etching, but also in connection with the biographies of members better known for their work in other arts. Among the members were such men as Samuel Palmer, W. Holman Hunt, Sir J. Millais, J. Pettie, P. H. Calderon, J. C. Hook, J. C. Horsley, John Bell, T. Fearnley, J. Creswick, T. Webster, Sir F. Seymour Haden, C. W. Cope, R. Ansdell and W. Dyce, and in the minutes are sometimes to be found such interesting items as copies of the letters written by Seymour Haden to Millais and Cope when he resigned his membership of the Club. With an accumulation of printed prospectuses, forms, paid cheques, &c., there are also in the volumes a number of original letters from F. B., H. B., and R. Ansdell, J. E. Hodgson, P. H. Calderon, H. Palmer (Mrs. Samuel Palmer), C. W. Cope, R. Redgrave, F. Taylor, and J. Pettie to T. O. Barlow, who apparently acted as treasurer to the Club and was on most friendly terms with the members. Mr. Redgrave's letter of resignation on account of failing eyesight, withdrawn in a second letter, is especially interesting on account of his long official connection with the Museum. The other manuscript received as a gift illustrates life in an artist's home in London in 1835. This, the diary for that year of Mrs. Collins, wife of the painter, William Collins, R.A., was presented by Mr. W. Martin. It gives no information about the artist's work other than that conveyed in such entries as: "Wm. went to Gallery to touch up pictures," "Wm. busy all day drawing," and so on. Consequently it has not the definite documentary value of the Etching Club books, but it shows how the wife of a fairly important artist lived then, the circle of her friends, and how, in the main, she passed her time. Very precise information as to the artist's work is, however, available in the Library in two other manuscript volumes given by Mr. Martin in 1908. They contain a list of his pictures and patrons from 1808 to 1846, notes on experiments by him in different media, proposed subjects, commissions, &c. The diary of Mrs. Collins and her husband's record of his work, and two of the Etching Club volumes, are now exhibited in Room 74, Case 12.

The most costly and valuable printed book received as a gift is a copy



of the Japanese vellum edition of the Catalogue of the late Mr. Pierpont Morgan's Collection of Watches, compiled for him by Dr. G. C. Williamson. This sumptuous volume contains among its illustrations a number of remarkable facsimile reproductions, most exactly coloured by hand, and it is of extreme rarity as only 20 copies of the edition have been printed. Among other owners of great collections who have presented catalogues of their treasures, or of special sections of them, mention must be made of the Duke of Berwick and Alba, who gave a copy of the new catalogue of his pictures compiled by Señor A. M. de Barcia, and a copy of the earlier catalogue of the *Colecciones expuestas en las vitrinas del Palacio de Livra*, compiled by the Duchess of Berwick and Alba and privately printed in 1898; of M. Michel Botkine, who presented a copy of the catalogue of his collection, with illustrations including a remarkable series of coloured plates of Byzantine Enamels; and of Mr. H. Yates Thompson's gift of the third volume of *Illustrations of 100 Manuscripts* in his collection.

The Direction of the great Porcelain Manufactory of Meissen presented a copy of the English edition of the elaborate and well-illustrated *Festschrift*, issued in commemoration of the 200th anniversary of its foundation; and from the Worshipful Company of Armourers and Brasiers of London was received a copy of the *Supplementary Description*, by Mr. H. D. Ellis, of some of its ancient silver plate.

Among the earlier printed books presented, the most interesting is perhaps the copy given by Mr. Bristow Potter of Robert More's book entitled *The first invention of writing: an essay compendiously treating of the whole art*. The text of this, unlike that of most writing books, is not confined to technical instructions, but gives a brief history of the older printed writing books known to the author, starting with L. Vicentino's of 1522. The plates, with a few of the usual writing patterns, include a portrait of More by W. Sherwin, and an advertisement of his writing school.

A small collection of books given by Mr. Somers Clarke comprises five (including a newspaper cutting book annotated in manuscript) relating to St. Paul's Cathedral, and dealing chiefly with the mosaic and other decorations, for which Sir W. B. Richmond is responsible, and with the question of the Wellington Monument, while the other two items in the gift are rare booklets of 1749 and 1756, descriptive of the house and gardens of Stowe in Buckinghamshire.

The chief gifts of Photographs were a collection of 140 of views in Ceylon, including many of ruins in the ancient capitals of Anuradhapura and Polonnaruwa, given by Mrs. Moberley, and a series of 42 of ancient buildings at Hatra in Mesopotamia, given by Miss G. Lowthian Bell.



## (2) PURCHASES.

As has been mentioned above, no detailed description is given in this series of *Annual Reviews* of any newly-issued book on fine or applied art bought for the Library, but the notes that follow are restricted to the most important manuscripts and old printed books acquired.

Among such acquisitions during 1912 is a very interesting manuscript volume in French entitled *Voyage d'Angleterre, de Hollande et de Flandre fait en l'année 1728*, a misleading title, as almost the whole book is devoted to England. It is written in the form of six letters, described as follows in the list of contents: (1) Route de Paris à Londres, (2) La Ville de Londres, (3) Les Cabinets Curieux, (4) Les Environs de Londres, (5) Sur les Anglois, (6) Retour de Londres par la Flandre. The third chapter, describing visits to important collections of pictures, makes it of especial value. It is illustrated with a number of old prints, views, elevations of buildings, &c., and with sketched plans, some of them tinted, of Stonehenge, and of the houses and gardens of Blenheim, Kimbolton, Wilton, &c. It has not been possible yet to identify the author, but he was evidently gifted with the power of keen observation. He was especially interested in gardens, and among other matters describes in great detail the method of upkeep of English lawns, and discusses their indebtedness to our climate for their perfection. In this connection he gives an early description of an iron roller, mentioning the use of such as well as of stone rollers. This manuscript is now exhibited in Room 74, Case 12.

Among printed books, the chief purchase was a volume containing six early lace and embroidery pattern books, all published at Venice during the years 1549-1563. Their titles and dates are as follows: (1) M. Pagani, *Il Specchio di pensieri delle belle et virtuose donne dove si vede varie sorti de ponti*, 1549; (2) F. Calepino, *Splendore delle virtuose giovani dove si contengono molte, & varie mostre a fogliami*, 1563; (3) F. Calepino, *Lucidario di recami, nel quale si contengono molte, & varie sorti di disegni*, 1563; (4) *Bellezze de recami, et dessegni. Opera nova nella quale si ritrovano varie & diverse sorte di mostre*, 1558; (5) *Il Monte, opera nova di recami, intitulata Il Monte*, 1557; (6) G. A. Bindoni, *Il Monte, libro secondo*, 1559. All of these books are rare and of great interest and value. They contain altogether 183 pages of patterns. As the volume could only be bought complete, its acquisition involved some duplication of material in the Library, which contained already a copy of No. 4, and another edition, with only slight variations, of No. 5. It is interesting to note that No. 6, the second volume of *Il Monte*, agrees better with the edition of the preceding volume already in the Library



than with the one with which it is bound, in the setting up of the title page, where the chief difference between the two editions occurs. Two pages and a portion of another are reproduced in **Plate II**, facing page 30, and **Fig. 19** on page 30.

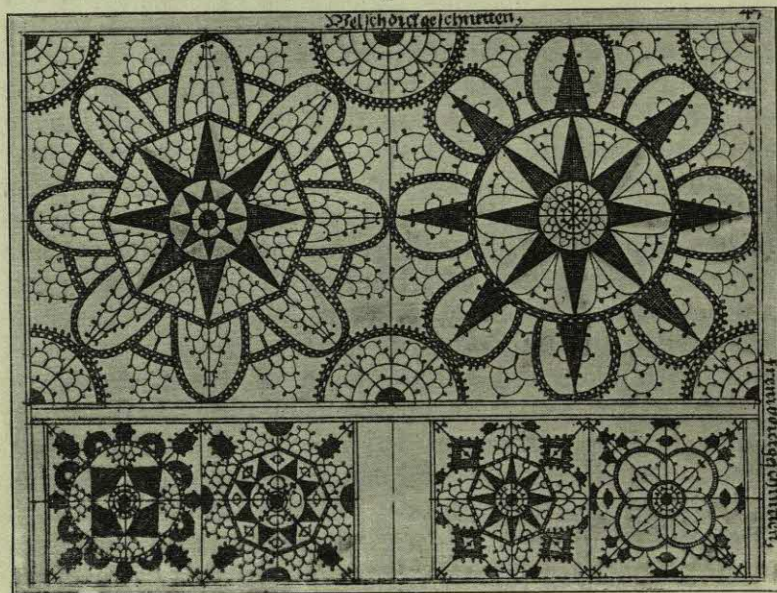


FIG. 20.

To another and later series of pattern books, already imperfectly represented in the Library, important additions were made. The series in question is the set of four pattern books (*Neues Modelbuch*), by Rosina Helena Fürst, published at Nuremberg in the second half of the seventeenth century (**Fig. 20**). The volumes al-

ready in the Library were incomplete copies of Parts 2, 3, and 4. To them has now been added an issue of Part 1, with the full set of 50 plates of patterns, but wanting the frontispiece and part of the text; and plates to fill some of the gaps in the patterns in Part 2 have also been acquired.

The other purchases of old books include a considerable number of interesting technical treatises, the titles of which are given in the Appendix to the Annual Report, but among them is no work of such importance as to require detailed description here.

Among photographs acquired by purchase, special mention must be made of a collection of 550, reproducing drawings of churches in Surrey and Sussex made by Henry Petrie, F.S.A., between the years 1790 and 1810. The Sussex series is so complete that it is said to include all the churches then existing in the county, with only one exception. The negatives were made for the Archæological Societies of the two counties named, with the kind permission of the owner of the drawings, Mr. Edgar Sharpe, and under the supervision of Mr. P. M. Johnston,



F.R.I.B.A., who was so good as to bring the matter to the notice of the Museum.

The additions to the Photograph Collection include also 70 prints made from negatives kindly lent for that purpose by Mr. F. W. Nunn, the Honorary Secretary of the Greenwich Antiquarian Society. Fifty-three of them illustrate the recent excavations at Lesnes Abbey (*see* page 6) and finds made there, while the others are views of Mince Pie House, built at Blackheath by Sir J. Vanbrugh, which is now destroyed.



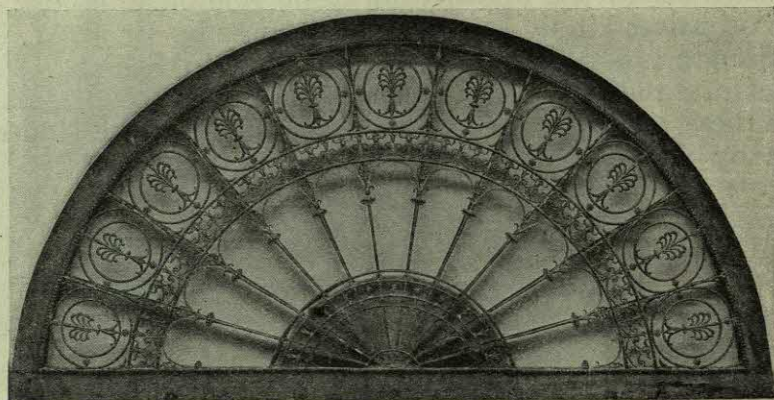


FIG. 21. (See page 38.)

#### V.—DEPARTMENT OF METALWORK.

THE year has been marked by the acquisition of some unusually fine examples of the goldsmith's art. The sale of the collection of the late John Edward Taylor furnished an opportunity for the purchase of objects of exceptional importance, and a few other examples having been obtained from private sources, the Museum collection has been materially strengthened in certain directions.

With regard to objects in the baser metals, the few pieces of European origin which have been acquired are all of exceptional merit. In Far Eastern metalwork several early pieces of Chinese bronze have been acquired, and a group of Japanese swords of a very high order has passed into the Museum from the collection of a well-known authority on that subject.

The general policy has been pursued of endeavouring to fill up gaps in the collections, and it has been felt that efforts should be directed towards the acquisition of a few objects of the highest importance rather than a large number of works, the artistic level of which is to some extent already exemplified in the Museum collection. But there are, unfortunately, still many phases and periods of art which demand more adequate representation. Above all, the collection of English silversmiths' work is inadequate in every period except the latter half of the eighteenth



century. It possesses no example of Paul Lamerie's work ; the period of Queen Anne is represented by one or two pieces only, and the succeeding reign by very few more. The seventeenth century is even less represented ; the collection includes no example of a steeple cup or a punch bowl, and other objects which should unquestionably be found in a national collection. The sixteenth century has indeed been strengthened by the fine silver-gilt tazza from the Taylor collection, but it still awaits much fuller representation ; there is, for instance, no example of a rosewater ewer or dish, nor of the graceful cups of wine-glass shape of the time of James I. For examples of earlier date the Museum has to rely upon reproductions of plate belonging to colleges or to livery companies and corporations. In English ecclesiastical silversmiths' work the collection lacks more than one of the types of pre-Reformation chalices, and several known varieties of Communion cups of a later period, and it possesses not a single example of the fine flagons made for church use in the seventeenth century.

Apart from the late Mr. Fitzhenry's generous loans, French silver is sadly wanting, and Irish silver is not better represented.

The collection of ironwork is in need of some good examples of old English gates, and early door furniture is but poorly represented. The group of French ironwork, thanks to the late Mr. Fitzhenry's generosity, is steadily growing, but is in want of examples of the large screens and gates of the eighteenth century. Fuller representation is needed of the skill attained in working iron in Spain and in the Low Countries.

In cast brasswork it would be an immense gain if the collection could include one or two of the large pieces of work such as lecterns and paschal candlesticks, produced in great numbers in the Low Countries, and particularly in the valley of the Meuse, from the fourteenth to the sixteenth century.

Early examples of cutlery are much needed. The collection of work in steel requires extending in the direction of fine pierced work, and of grates, fenders and fire-irons of the eighteenth century.

In the Oriental branches of art the collection of Persian arms calls for the addition of fine examples of decorated swords and armour ; certain types of early Chinese bronzes are still unrepresented ; and examples of Chinese and Korean arms and armour are also lacking. Repoussé and damascened work in iron is still needed, particularly in Japanese armour ; there are gaps in the groups of swords and spears, while the more unusual types of weapons have as yet found no place in the collection. A much needed improvement would be the inclusion of objects for domestic use, showing the same workmanship as was applied to the sword-furniture of Japan.

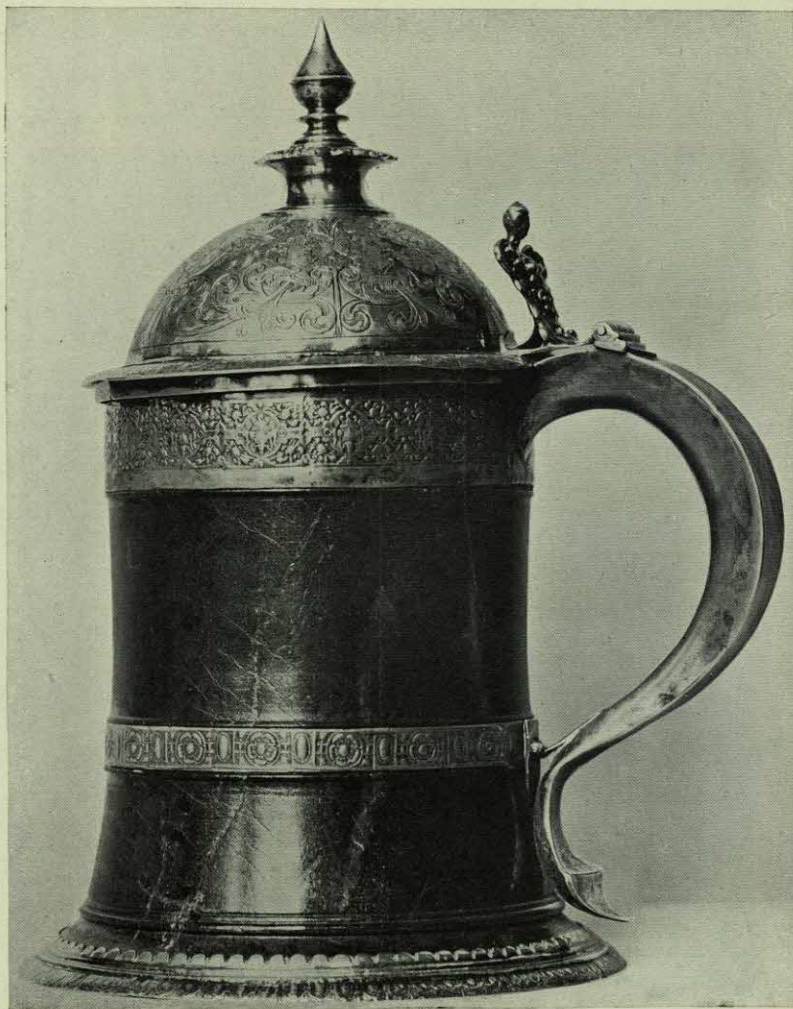


## (1) GIFTS.

Messrs. Thomas Elsley, Ltd., presented a large fanlight (*Room 48*), formerly at Harewood House, Hanover Square. It is in cast lead in "Adam" style, dating from the end of the eighteenth century, and is an unusually handsome example of such work (**Fig. 21** on page 36). It forms a welcome gift to the Museum, which had hitherto possessed but one or two unimportant specimens. To Major Victor Farquharson, F.S.A., the Museum is indebted for the gift of a group of nineteen gun and pistol locks, some in chiselled steel of Brescian workmanship, of the seventeenth century, others of Spanish and German origin of the same period (*Room 20*). Mr. M. Yeats Brown, C.M.G., presented a remarkably fine gun-lock of chiselled steel signed by an Italian smith working about the end of the seventeenth century (*Room 20*). These two gifts have enabled the Museum to exhibit a more representative group than was possible hitherto of an interesting branch of handicraft. Mr. Alfred B. Yeates, F.R.I.B.A., gave a pilaster of wrought iron, formerly part of the railing to a house in Grosvenor Square, English work of the eighteenth century (*Room 24*). It is much to be desired that architects and others entrusted with the restoration of old buildings would follow this example and offer to the Museum interesting pieces of old work, which, being too far decayed for actual use, have had to be replaced. Other gifts in wrought iron were a standard from a weather-vane, English work of the seventeenth century, from Mrs. Oswald Barron (*Room 24*); part of a trivet, English work of the eighteenth century, from Mr. Archibald Hamilton (*Room 24*); and a miner's lamp with suspension-rod, acquired at Mons, South Belgium (*Room 23*), from Mr. Oswald Barron, F.S.A. An anonymous donor presented a circular plate from a pair of wafering irons, Italian work of the sixteenth century (*Room 22*), and Mr. A. E. Anderson presented a cast-iron fire-back, English work of the end of the seventeenth century probably taken from a Dutch model (*Room 21A*). Mr. Charles Lund added to his gifts of previous years a pewter feeding-bottle of eighteenth century German work (*Room 16A*). Mr. George Jorck presented two pairs of snuffers and a lady's work-holder in cut steel (*Room 24*), English work of the late eighteenth century. A Russo-Greek brass devotional plaque of the eighteenth century was presented by Mr. C. Broadbent (*Room 39*). Mr. Walter Child, a generous donor to the Museum, gave a small crucifix, the figure of which is of iridio-platinum entirely "raised" from the flat plate, an example of modern work of considerable interest to craftsmen and students.

Sir Arthur Church, K.C.V.O., F.R.S., has again aided the Museum collection of Japanese sword-furniture by the gift of some much-needed



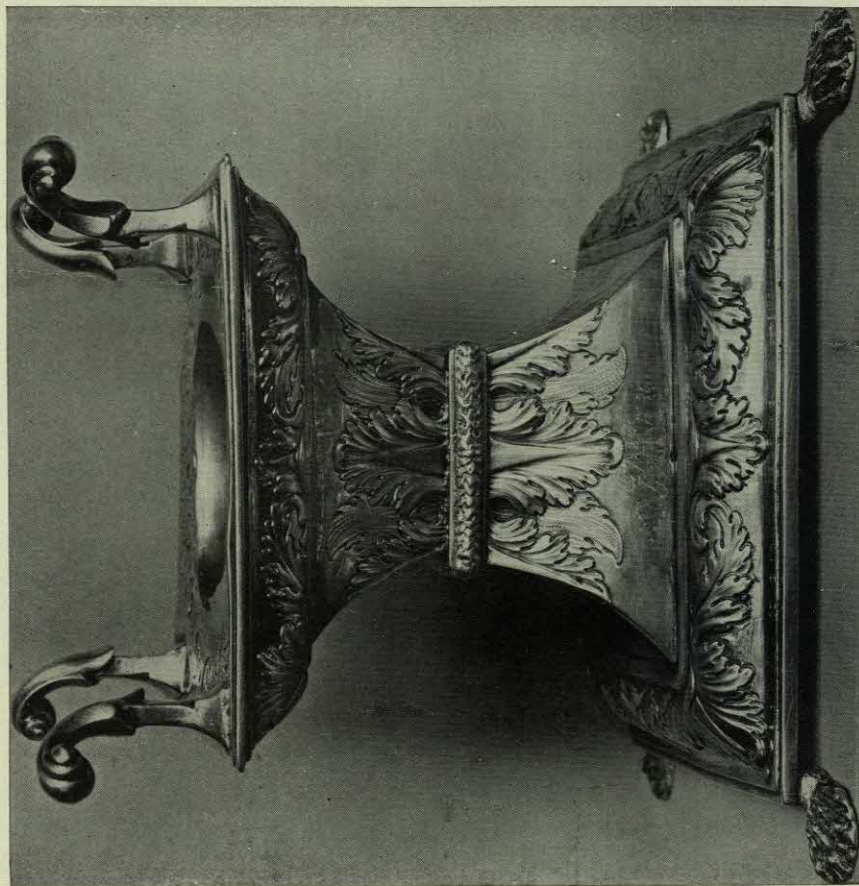


TANKARD : Serpentine marble mounted in silver. English ; about 1620. See p. 39.  
BRYAN BEQUEST.



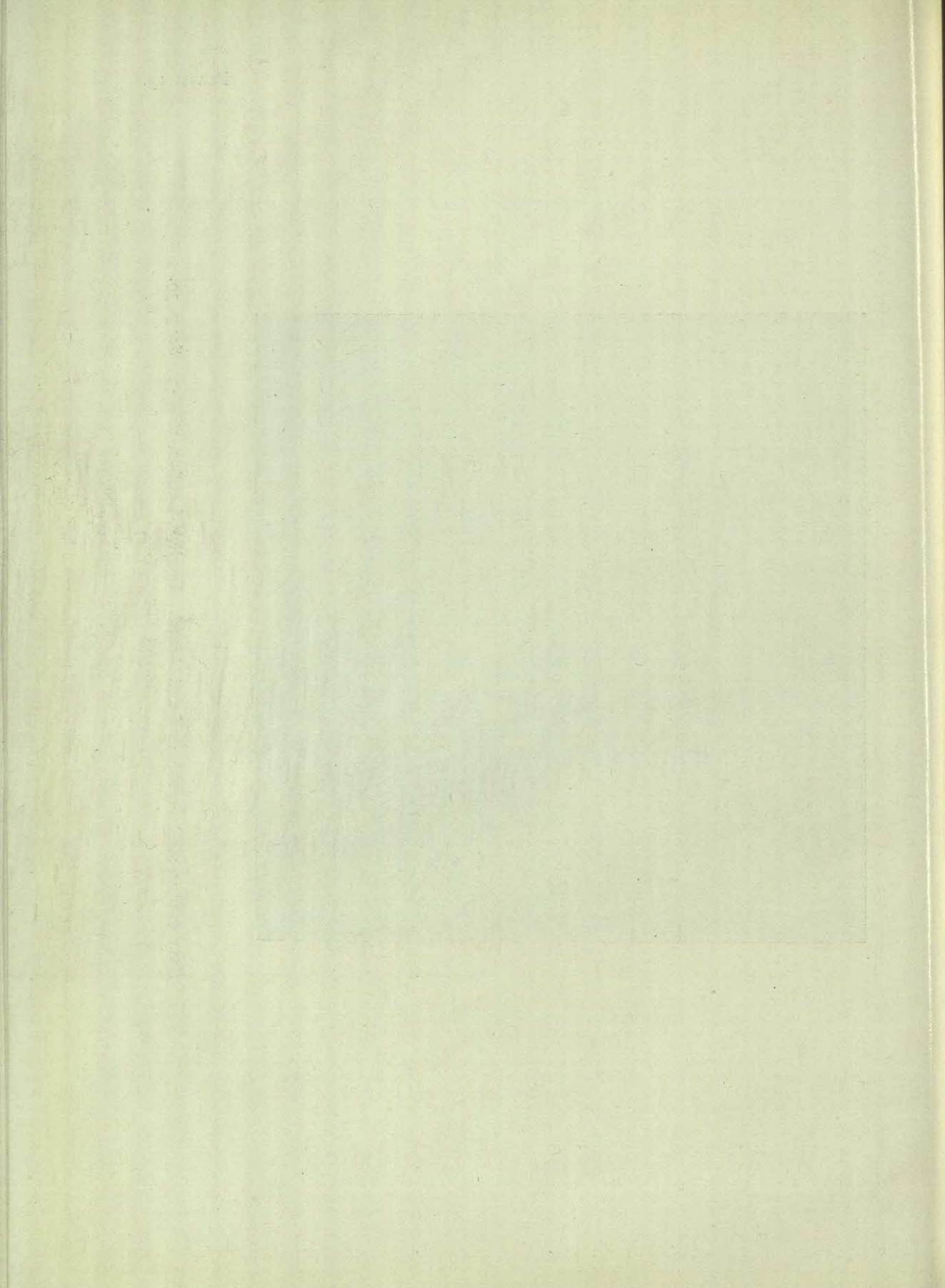






SALT-CELLAR: Silver, repoussé and chased. English, London, 1664-5. See p. 39.  
BRYAN BEQUEST.







examples (*Room 12*); a Japanese arrow-head of attractive form also comes from him (*Room 18*). Mr. R. A. P. Davison, who in 1908 generously presented a collection of over a hundred Japanese swords, has now added to them a dagger of which the blade was forged by Kanenori in the precincts of the great Ise temple "from iron left over from the sacred temple sword." Its date is about 1670 (*Room 18*).

Two interesting objects of ancient Chinese workmanship are a bronze war-drum (*Room 16*) dug up recently in Kuang-hsi province, dating from the Han dynasty (202 B.C. to A.D. 220), given by Mr. E. C. Wilton, and a bronze halberd-head (*Room 16*), of a type well-known though not hitherto represented in the collections, dating from the Chou dynasty (1122 to 255 B.C.), the gift of Dr. C. G. Seligmann.

A bronze pen-rest of curious design, Chinese work of the seventeenth century (*Room 16*), together with a pair of bronze pricket-candlesticks and a well-designed and finely-finished *sentoku* incense-burner, both of Japanese work (*Room 15*), is the gift of Mr. H. J. Pfungst, F.S.A.

Mr. Charles Lund has shown his continued interest in the Japanese collections by the gift of several objects of types hitherto unrepresented. Such are a general's iron war-fan, a fan-shaped truncheon, a throwing-arrow, a steel horse-bit with *Paulownia* design, (*Rooms 17, 18*), and a set of two gilt copper wine-pourers as used on ceremonial occasions (*Room 13*).

Other gifts of Oriental work include a Japanese iron war-fan from Major L. C. R. Messel (*Room 18*), a set of Canton jewellery in silver filigree with carved crane's-skull medallions from Mrs. Neyroud (*Room 27*), and a Turkish pistol-ramrod in steel with silver decoration from Mr. Murray Marks (*Room 18*).

## (2) BEQUESTS.

Under this heading, reference must first be made to two superb pieces of English silversmiths' work purchased under the bequest of the late Francis Reubell Bryan. The one is a tankard of green serpentine marble mounted with a cover, bands, foot and handle of silver (**Plate 12**, facing page 38). It dates from the reign of James I., and the design on the lid in the style of Michel le Blon shows that the English silversmith had freed himself from the German influence prevalent in the previous century. The mounts are extraordinarily fine examples of workmanship, and show various methods of engraving and casting in stamped moulds. There is no hall-mark on the object, but the maker's mark is the same as that which occurs in conjunction with the London hall-mark for 1623 on a well-known ostrich-egg cup in the Swaythling collection. The second (**Plate 13**) is a silver



salt-cellar bearing the London hall-mark of 1664. It represents the last form of the ceremonial salt, on which, especially during the Elizabethan period, much of the finest skill of the silversmith was expended. It is of square plan, resting on four shell feet; the base and upper part are wide, the middle contracted; around the cavity for the salt rise four scrolls. Examples of similar form are in the possession of Winchester College, the Corporation of Portsmouth, and the Clothworkers' Company, but no other known example exhibits the fine decoration of admirably chased and repoussé acanthus foliage. (Both in *Room 38*.)

A group of five coffers and chests were bequeathed by the late Miss E. F. J. Mackworth Dolben, comprising an arched-top chest on wheels, painted with figures and bearing the date 1597, an interesting example of German work hitherto unrepresented in the Museum collection; a wrought-iron coffer decorated with applied strapwork and foliage, German work of the seventeenth century, (both in *Room 21A*); a small casket with arched top, covered with leather and decorated with lattice-work in iron, of the same period; and two smaller caskets, one of German seventeenth century work, and the other probably a Flemish production of the sixteenth century (*Room 23*).

A clock and a pair of candlesticks, French work in bronze and ormoulu, were bequeathed by Mrs. Marie Adeline Dumergue.

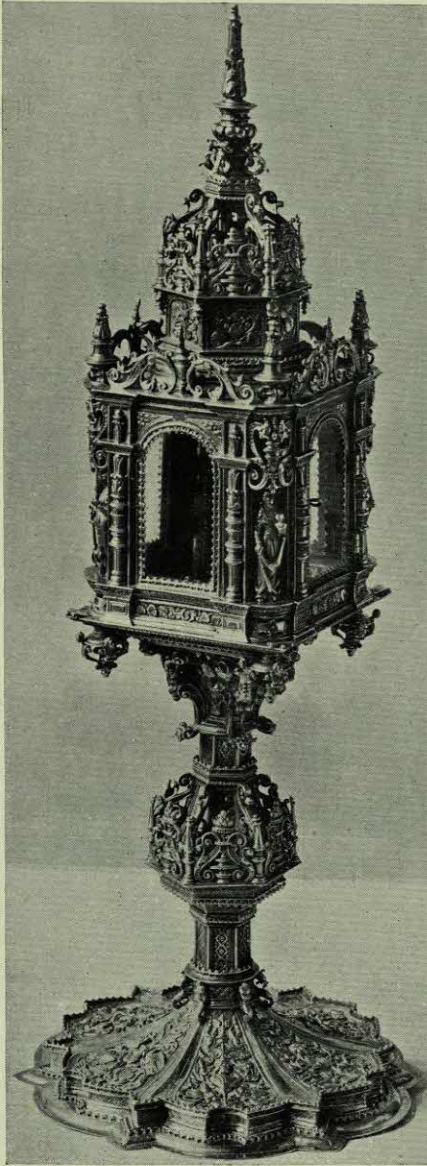
### (3) PURCHASES.\*

The most important purchase of the year in this Department is a Custodia of Spanish workmanship dating from the sixteenth century, bought at the sale of the Taylor Collection (No. 1 on **Plate 14**), and one of the richest pieces of ecclesiastical plate ever acquired for the Museum. The design is architectural in character, with a body of octagonal shape, the shorter sides bearing canopies of richly chased scrollwork beneath which are figures of Faith, Hope, Charity, and a bishop. The upper part is decorated with scrollwork, panels of foliage, and enriched finials; the hexagonal stem has an elaborate knop, and issues from a foot of cusped sexfoil form divided into six panels; the latter are exquisitely repoussé and chased in the finest style, with a cross and a profusion of foliage amid which are two male and female busts, possibly portraits of the donors (see **Fig. 22** on page 41). The whole of the execution indicates the hand of a craftsman of the very highest inventive skill and technical ability: down to the smallest detail the workmanship is characterised by consummate power and skilful

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\* The more important new acquisitions are exhibited in *Room 38*.





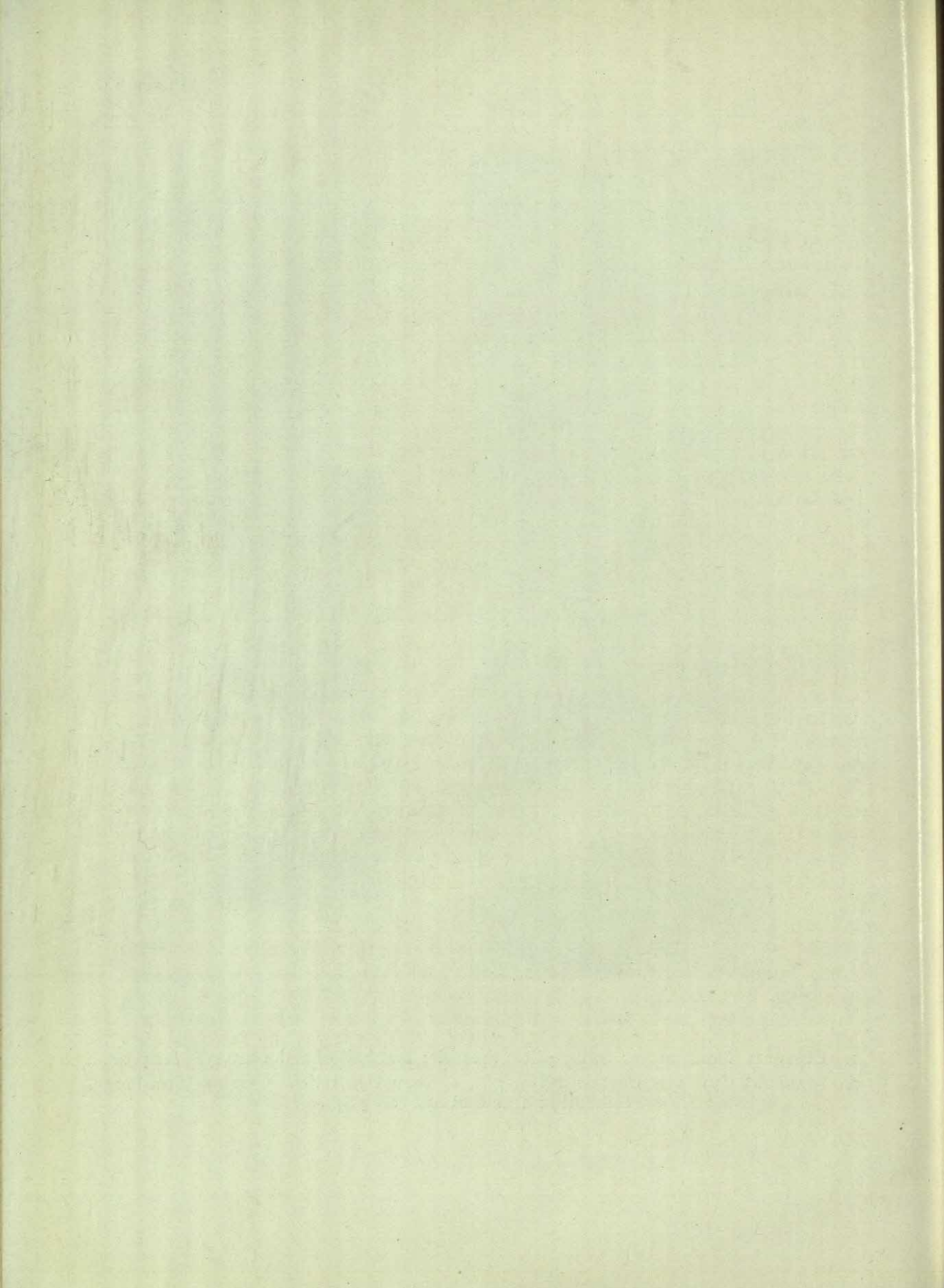
I.



2.

- I. CUSTODIA (Monstrance): Silver-gilt. Spanish; first half of 16th century. See p. 40.  
2. STANDING CUP AND COVER: Silver-gilt, decorated in relief. German (Strasburg hall-mark); 16th century. See p. 43.







finish. Beneath the foot is a maker's mark which may possibly point to a member of the family of Arfe, greatest of Spanish goldsmiths, as its author.

Among examples of English work the first object to be mentioned is a superb silver-gilt standing dish, or tazza, bearing the London hall-mark for the year 1564, purchased from the Taylor Collection (**Plate 15**, facing page 42). It is decorated with admirable engraving of arabesque foliage both inside and outside the bowl, contrasting effectively with the bold repoussé work of the centre-piece and foot. The decoration on the latter consists of masks and strapwork cartouches with groups of fruit. The work is executed with great spirit, the design showing in a marked degree the German influence of the period. The Museum Collection of Elizabethan silver is small and has not hitherto possessed an object of this form.

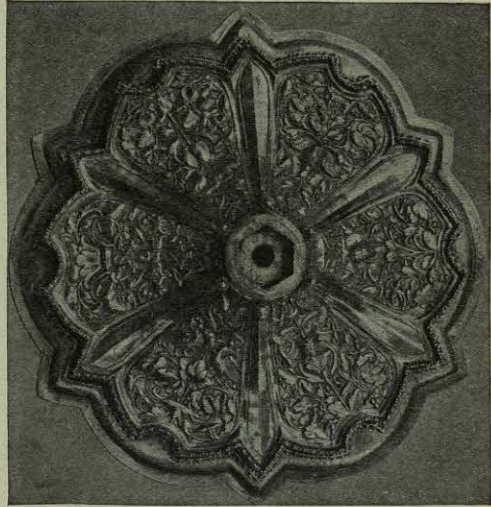


FIG. 22. (See page 40.)



FIG. 23.

A second handsome piece of English silver is a two-handled cup and cover, of bold outline with wide-spreading handles and contemporary heraldic engraving; a specimen of remarkable purity and of great value as an example for the modern craftsman. It bears the London hall-mark for 1719, and is the work of Richard Bayley (**Fig. 23**).

An important collection of Sheffield plate purchased during the year has enabled the Museum, for the first time, to exhibit an adequate representation of this attractive branch of art (*Room 39*). It consists mainly of pieces of the most artistic period of the manufacture, the latter part of the eighteenth century, together with a few pieces of early and

late date, which serve to illustrate the development of the art. The forms of the objects are largely of classical design, equally admirable for their



proportions and the refinement of their decoration. The collection also includes a number of examples of the exquisite pierced work for which the Sheffield makers were celebrated. The extraordinary beauty and perfection of form and decoration, frequently surpassing that of the silver of the same period, can only be explained by the collaboration of designers of first-rate ability with craftsmen of the highest skill.

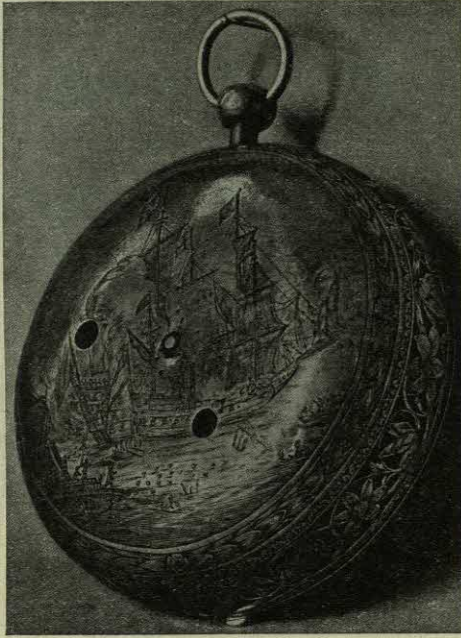


FIG. 24.

A silver clock-watch of the time of Charles II., made by "Jeremie Gregory at the Royall Exchange, London," is a specimen of unusual excellence; the side of the case is pierced with a band of flowers, and the back delicately engraved with a sea fight, signed "P. Hallam" (?) (Fig. 24). Jeremie Gregory was a well-known maker who entered the Clockmakers' Company in 1652, and was Master in 1665 and 1676.

The art of the French silversmith is represented by a silver incense-boat (*navette*) of the fifteenth century, a charming piece of work of great simpli-

city and beauty of outline, and a welcome addition to the group of Gothic work already in the Museum; this object was purchased from the Taylor Collection (Fig. 25). A further important acquisition is a pair of silver candlesticks dating from the

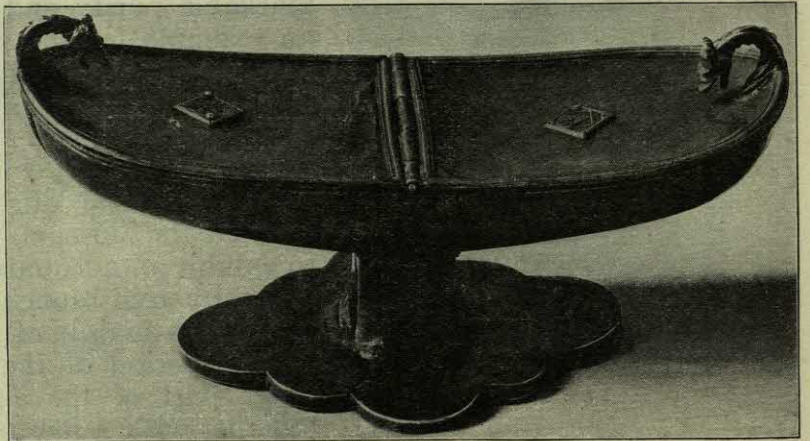
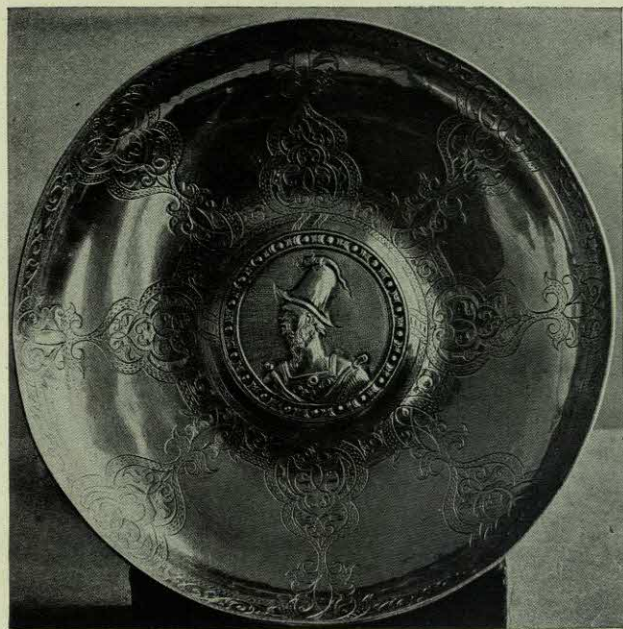


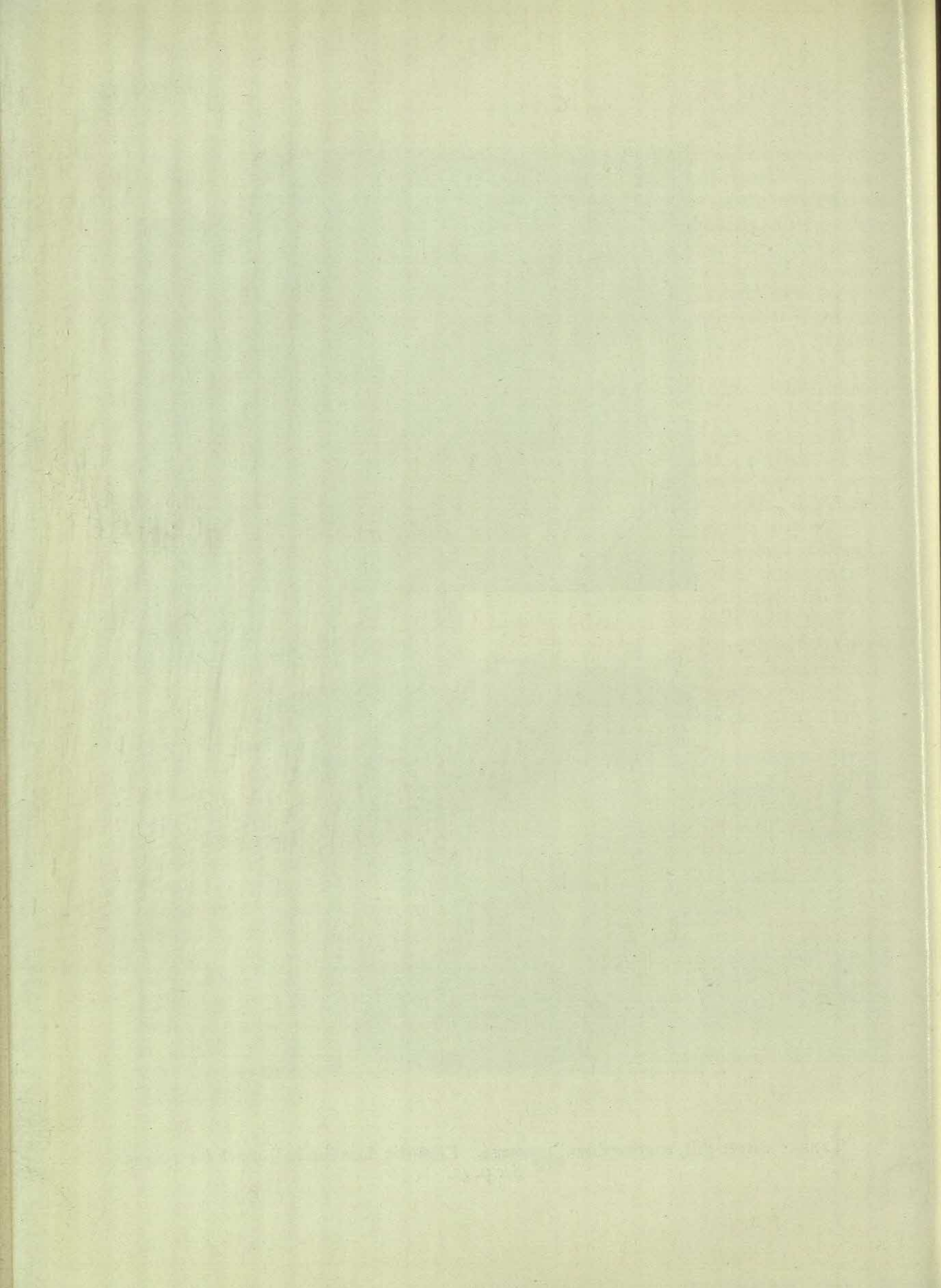
FIG. 25.





TAZZA : Silver-gilt, engraved and repoussé. English ; London hall-mark for 1564-5.  
See p. 41.







close of the reign of Louis XIV. and bearing the Paris hall-mark for 1714-5 (**Fig. 26**). They are cast and chased in low relief, and have much interest for comparison with English work of the period, which to a large extent follows that of France in form and decoration. The Museum is lamentably poor in French silver, though the generous loan of a collection from the late Mr. J. H. Fitzhenry has largely remedied the deficiency; moreover, opportunities of acquiring genuine old French silver occur but seldom.

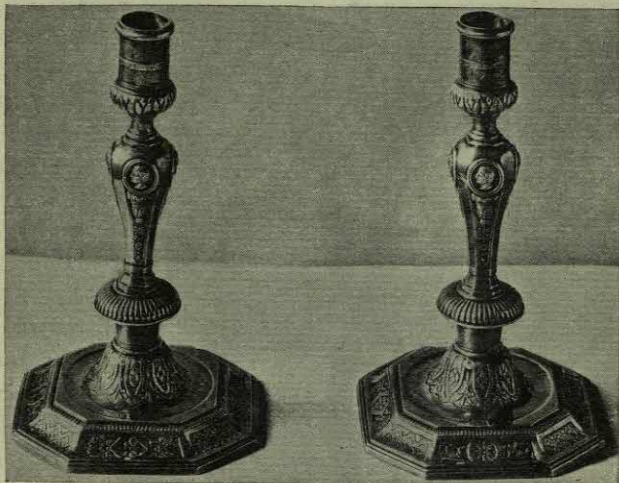


FIG. 26.

Another important purchase from the Taylor Collection is a standing cup and cover of silver-gilt, of fine design and workmanship, dating from the middle of the sixteenth century, the foot bearing the mark of Strasburg (No. 2 on **Plate 14**, facing page 40). The interest of its beauty of form and delicacy of execution is enhanced



FIG. 27.

by its usefulness for comparison with work produced in England at the same period. From the Taylor sale also came a pendent reliquary, consisting of a silver-gilt frame enclosing a plaque with a figure of St. Catherine in brilliant translucent enamel on relief; an example of extraordinary beauty, probably Cologne work of the late fourteenth century (**Fig. 27**). Another little work, full of the Gothic inspiration and instinct for form, proportion and decoration, is a pectoral crucifix, German Gothic work of the fifteenth century, acquired from another source; the terminations bear applied reliefs with the emblems of the four Evangelists, and the back shows a cavity for a relic of the true cross, now missing (**Fig. 28** on page 44).

Important additions have been made to the group of Scandinavian silverwork,



a branch of art which until within the last few years had not received the attention it merited. They comprise a tankard and two beakers, the



FIG. 28. (See page 43.)

former of generous proportions, the lid engraved with a charming design of birds amongst acanthus foliage, the feet boldly cast in relief and attached to the body by admirably modelled leaves; it dates from the late seventeenth century and is evidently the work of one of the foremost silversmiths of the day. The two beakers are of the usual trumpet-mouth form; one is engraved round the upper part with a band of foliated strapwork ornament, and bears the date-letter for 1766; the other is engraved with a bold design of leaves enclosing the crowned cypher of Gustavus III., and was marked at Kristianstad in the year 1770. A pair of silver candlesticks of traditional form, vigorously modelled and of good proportions, are of Spanish make, with the Toledo hall-mark and the name of the maker, Juan Antonio Dominguez. They date from the early part of the eighteenth century. Peninsular work is further illustrated by a necklace and pendant, Portuguese, of the latter part of the seventeenth century; it is of silver set with foiled topazes and palé rubies and emeralds, the colour effect being particularly successful.

Among objects in the baser metals mention must be made of a steel key, a fine English example dating from about 1700. The bow is skilfully pierced with a scrollwork design amid which appears the crowned monogram of William III.; the barrel and wards are enriched with engraved ornament (Fig. 29). It is a characteristic specimen of the highly ornate keys for which English locksmiths were famous in the latter part of the seventeenth and the early part of the eighteenth

the former of generous proportions, the lid engraved with a charming design of birds amongst acanthus foliage, the feet boldly cast in relief and attached to the body by admirably modelled leaves; it dates from the late seventeenth century and is evidently the work of one of the foremost silversmiths of the day. The two beakers are of the usual trumpet-mouth form; one is engraved round the upper part with a band of foliated strapwork ornament, and bears the date-letter for 1766; the other is engraved with a bold design of leaves enclosing the crowned cypher of Gustavus III., and was marked at Kristianstad in the year 1770. A pair of silver candlesticks of traditional form, vigorously modelled and of good proportions, are of Spanish make, with



FIG. 29.



century. An unusually elaborate example of a lead cistern was added to the collection (*Room 25*), English work dated 1713, from an old house at Bromley in Kent. The front and ends are covered with moulded bands and a variety of heraldic charges or crests; on either end is a royal crown. It is the richest example of English lead-work yet acquired by the Museum (**Fig. 30**). For the collection of iron coffers a remarkable example was purchased, doubtless the safe chest of some rich merchant or guild (*Room 21A*), which adds to the Museum Collection a vigorous type not hitherto met with (**Fig. 31**).



FIG. 30.

It is bound with straps strengthened with studs, and the four corners are protected by massive balusters; the ends are decorated with Gothic tracery and furnished with drop handles; it has an ingenious device for concealing the keyhole. The work is probably Flemish of the first half of the sixteenth century. A second chest purchased during the year (*Room 21A*) is of wood decorated with mounts of hammered iron and bearing the date 1716,

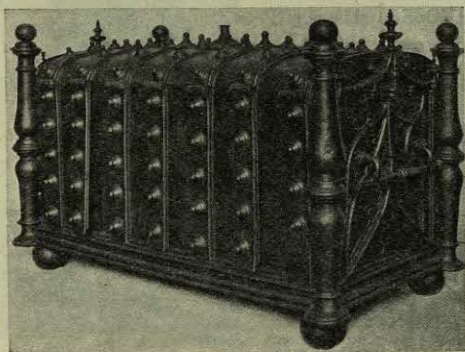


FIG. 31.

an excellent example of the German type of chest from Westphalia. A cast brass figure of the Virgin from a group of the Visitation is an interesting piece of the decorative work in brass known as *Dinanderie*. It shows a strong resemblance to a figure by Jacques de Gêrines in the Rijks Museum, Amsterdam, and is evidently Flemish work of the same school (*Room 38*). Amongst the Oriental acquisitions one of the most important purchases was a group of eleven Japanese sword-blades (*Room 18*), some of them accompanied by the

elaborately decorated fittings with which they were mounted. Japanese blades stand in a category of their own and represent the product of an art



responsible, in the opinion of many, for the finest cutting weapons the world has ever seen. This small but choice series, which was formerly in the

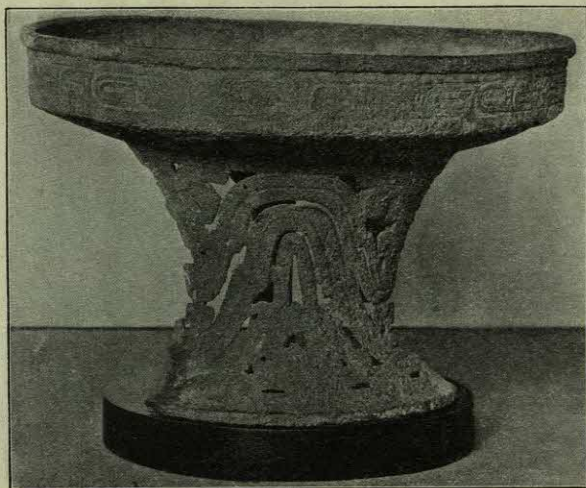


FIG. 32.

Alfred Dobrée Collection, includes undoubted specimens of Japan's most celebrated smiths. Such great names as Masamune (d. 1344), Tomoshige (d. 1337), Umetada Miōju (d. 1631), Echizen Yasutsugu (about 1624), and others almost equally famous, are represented here. The acquisition of these specimens, following on the generous gift from Mr. R. A. P. Davison in 1908, renders the Museum collection of Japanese sword-blades worthy of attention in point both of numbers and of quality.

Several Chinese bronzes of early date and of types unknown to the collections were acquired during the year, notably an offering-dish (*p'u*) of tazza form with wide foot pierced with a fine strap-work pattern (Fig. 32); this is of the Chou dynasty (1122 to 255 B.C.), as is also a small cylindrical vase on three feet showing a beautiful polished patina of sage-green hue (Fig. 33). Of comparatively late date (fifteenth or sixteenth century) is a wine-vessel in the form of a rhinoceros (so-called); it is, however, a direct copy from an ancient model of the Chou dynasty. (All in Room 16.)

The collection of Chinese and Japanese bronze figure-work has received some attention during the year. Notable for the fineness of their modelling or the grace of their design are a painted bronze statuette of a Chinese sage seated on a reclining mule; a beautifully patinated bronze figure of the Buddha seated on a "lotus throne" (both in Room 15); a similar figure forming the cover of a large brass incense-burner (Room 14), and some smaller examples.

Some of the few remaining gaps in the projected series intended to illustrate the various schools of craftsmen who made sword-furniture in



FIG. 33.



Japan have been filled by purchase as well as by the gifts already mentioned.

Various other special groups of Japanese metalwork are for the first time represented in the Museum through purchases made this year. Such are the *midzuire* (writer's water-vessel), the seal, the paper-weight, the *kagamibuta* (or button-shaped netsuke), and the *kugikakushi* (small architectural ornament), (*Room 12*).

Of peculiar interest is a Japanese clock (*Room 12*), by a Nagasaki artist, of which the dial plate is decorated with a pattern ingeniously adapted from a drawing of Dutch leather in the *Sōken Kishō*, a famous work on craftsmanship published in 1781.



## VI.—DEPARTMENT OF PAINTINGS.

THE historical collection of British water-colour paintings if it is to be comprehensive needs amplification in several directions. Many of the well-known artists who worked in that medium during the latter part of the eighteenth and the first half of the nineteenth centuries are represented, though not in every instance by very fine or numerous specimens; but good examples of the work both of many of these artists and of lesser contemporaries of merit—and there were not a few such—would be of great value in developing the collection. In works by water-colour painters of the latter years of the nineteenth century the Museum is comparatively poor, and several important deceased members of the water-colour societies, for instance, are not as yet represented. Of foreign water-colour drawings the Museum possesses a nucleus which, it is hoped, may gradually be expanded by gifts and bequests.

The important art of pastel painting is inadequately illustrated by examples in the Museum, which possesses works of this kind by Samuel Cooper, John Riley, John Russell, J. R. Smith, and a few other artists. Good pastels by British artists, such as Edmund Ashfield, William Hoare, F. Cotes, H. D. Hamilton, Ozias Humphrey, or Sir Thomas Lawrence, or by foreigners, such as Chardin, Coypel, Drouais, Greuze, Guérin, Hoin, La Tour, Nanteuil, Nattier, or Perronneau, for instance, would be very acceptable.

The miniatures constitute the largest public collection of the kind in this country, but the field is too wide to be adequately covered by the few hundreds already in the Museum. The work of many of the leading British miniaturists is illustrated by one or more specimens, but none are yet over-represented, and signed miniatures by good though less known exponents of the art would be of much value in extending the collection. It is highly desirable also that typical productions of the chief Continental schools of miniature-painting—French, Austrian, German, Swedish, &c.—should be available for the student, but at present the Museum possesses comparatively few works by foreign miniaturists.

The Department of Paintings received few acquisitions during the year. All of them were gifts. The late Mr. James Orrock, R.I., to whom





SPATE ON THE YORE AT AYSGARTH FORCE. Water-colour drawing. Signed, and dated 1888 and 1901.  
By the late James Orrock, R.I. See p. 49.  
PRESENTED BY THE ARTIST.







the Museum is indebted for several previous donations, presented a water-colour painting by himself (*Room 65*), and a small oil-painting of an Italian lake scene in the style of Richard Wilson, R.A. (*Room 96*). The water-colour (**Plate 16**, *facing page 48*), "Spate on the Yore at Aysgarth Force, Yorkshire," shows the swollen stream rushing between wooded banks along its rocky bed. It is a large drawing and a typical example of Mr. Orrock's work. It was exhibited at the summer exhibition of the New Gallery in 1889, and is signed and dated 1888 and 1901.

Two water-colour drawings, "Old Mill, Essex," and "In Kensington Gardens," by the late Miss Kate Prentice (b. 1845, d. 1911), were given by Miss Ellen M. Creak.

Mr. William Vaughan presented a collection of six miniature heads of dogs in enamel by William Essex, mounted in scarf-pins, and a head of a fox by the same artist set in a stud. These enamels were painted for the donor in the years 1860 to 1862, when Essex was almost an octogenarian. Essex, who was one of the best English enamel painters of the nineteenth century, is represented in the Museum collections by examples ranging in date from 1824 to 1862; some are relatively of considerable size, and the best are copies after paintings by various artists.

An oil-portrait of the late Sir Caspar Purdon Clarke, C.V.O., C.I.E., F.S.A., formerly Director of the Victoria and Albert Museum, and subsequently of the Metropolitan Museum at New York, was presented by Mr. N. Seeley and other friends in America. The portrait was executed in the year 1907 by George Burroughs Torrey, an American artist.



## VII.—DEPARTMENT OF TEXTILES.

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IN reviewing the additions to the permanent collections of textiles during the year the most satisfactory feature is the number and interesting nature of the gifts received. The wide range of the textile collections and the steady rise in prices renders it increasingly difficult to make the limited sum available for purchases cover the field in any adequate degree. The help given by means of donations of embroideries is worthy of special remark, in view of the awakened and growing interest in this beautiful art.

A considerable number of classes and many individual students have made practical use of the embroidery collection during the year under review. Newly acquired specimens are often examined and copied directly they are made accessible, and it is a matter of gratification that while the collection has received some useful accessions by purchase during the year, the additions by gift and bequest have exceeded in number and value those acquired in this way.

It may not be out of place to remind friends of the Museum that a fragment of embroidery left over, perhaps, from a larger piece which has been made to serve some practical purpose, is often of the greatest use to students at the Museum. Many donations have been of this character. Some pieces find a place in the smaller frames of embroideries on exhibition, and others are put by in portfolios to be examined by those who make use of the students' room of the Department, or by any visitor who wishes to see the specimens of a particular class not on permanent exhibition in the galleries. Small pieces of other classes of textiles, woven, printed, or stencilled, and specimens of lace are, of course, made use of in the same way. Examples showing methods of work are found particularly acceptable.

### (I) GIFTS.

The prominent place taken by embroideries among the year's gifts is largely due to the benefaction of a generous donor, Miss Baxter, who gave, on behalf of her late sister Miss Kate Baxter, an extensive and varied collection of embroideries which was divided between the Department of



Textiles and the Circulation collections. Among those of European origin retained in the Department may be mentioned an Italian white silk dalmatic of the early years of the eighteenth century; a silk panel with an appliqué and embroidered figure of St. Stephen, Spanish work of the seventeenth century; several examples of German embroidery on linen, including a cushion cover with a coat of arms and the date 1705; two English specimens—portions of a large hanging embroidered in wools and a small cover with a delicate pattern in silks—both dating from about the year 1700, and a number of Hungarian embroideries, chiefly costume accessories.



FIG. 34.

A small group of embroideries from the Greek Islands was included in this valuable gift. The fine Coan curtain (Fig. 34) has suffered, like so many embroideries from the Greek Islands, by adaptation at the dealer's hands. Two other pieces have been altered for a different purpose. They are Cretan skirts, embroidered in the usual manner with a border of floral pattern; these have been adapted for use as priest's vestments. There are also some examples of the flat red embroidery from the Island of Naxos. The Oriental specimens included in this gift are of a varied character. There is a number of Turkish embroidered towels, a fine Persian linen cover of the seventeenth or eighteenth century with silk embroidery, and a collection of Chinese pieces. Among the last group



the most important are a large yellow silk cushion cover, closely worked with peonies and other flowers, bats and symbolical objects in silk and gold; and a red satin valance, depicting a ceremonial procession, two phoenixes, and flowering trees. The last item in this varied collection to which reference may be made is a panel of floral embroidery from the East Indies.

An extremely curious and interesting vestment was presented to the Museum by Mr. Robert Ross, through the National Art-Collections Fund. It is a purple silk cope with an embroidered pattern clearly indicating a Portuguese origin, but bearing an inscription showing it to have been made for an Irish priest, probably resident in Portugal. The figures represented on the orphrey are the Virgin, St. Joseph, and six Saints connected with the Dominican Order—SS. Rose of Lima, Agnes of Monte Pulciano, Hyacinth, Vincent Ferrer, Thomas Aquinas, and Peter Martyr.

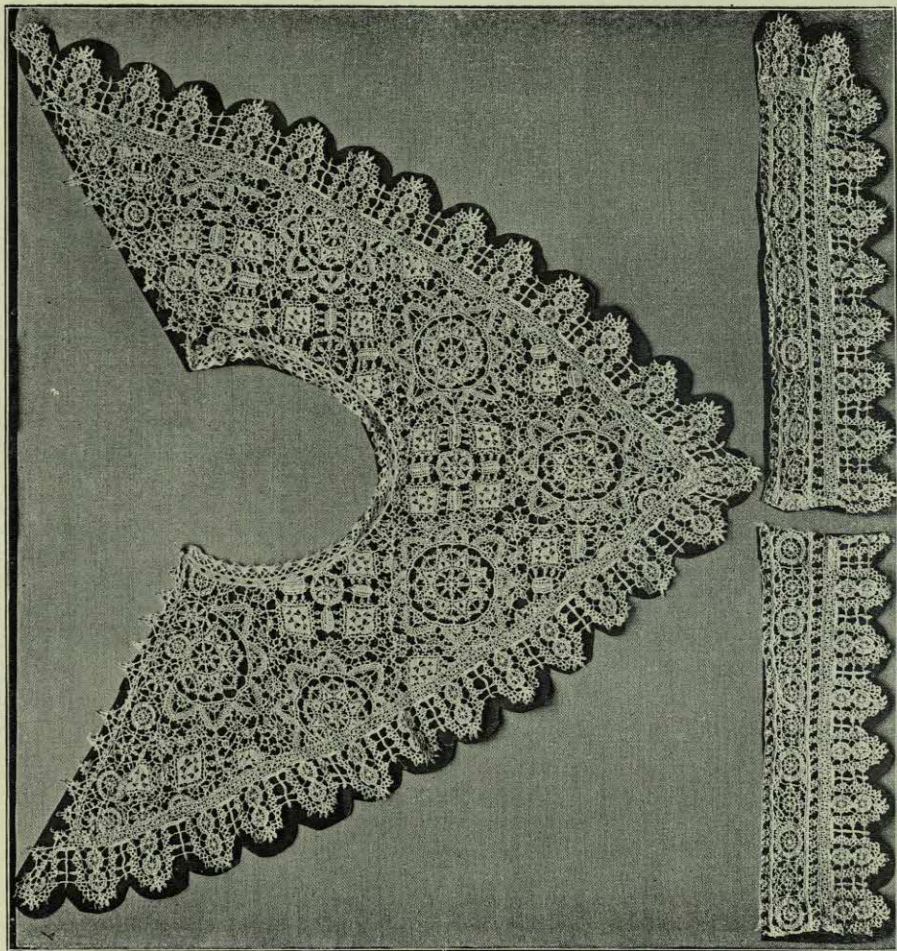


FIG. 35. (See page 53.)

On the hood are the Virgin and Child, with SS. Dominic and Catherine of Siena kneeling below, and the arms of the Dominican Order of the province of Avila in Spain. The silk morse bears an angel blowing the last trump, and the inscription, "ARISE YOU DEAD AND COM TO JUDGMENT." The inscription already referred to occurs at the lower edge of the cope, and is as follows: "PRAY FOR Y<sup>E</sup> RE<sup>D</sup> FA<sup>R</sup> MASTER PETER KILLIKELLY FOR WHOM Y<sup>S</sup> WAS MADE 1737."

Through the generosity of Mrs. Lane Bayliff and Mrs. Cecil Ward a small selection of embroideries and other textiles was presented, from a collection formerly belonging to their mother, the late Mrs. John Lane Shrubbs. Included among these was a linen valance of the eighteenth century embroidered in floss silks, another with drawn-work and embroidery of the same period, a linen towel with drawn-work of the seventeenth century, and a panel of "lakis" or darned netting of the sixteenth century, representing the Crucifixion. The first is Portuguese, and the other three are of Spanish origin. A shawl of silk and wool, woven at Norwich in the early years of the nineteenth century in the style of the Kashmir shawls in vogue at the time was also included in this acceptable gift.





LACE COLLAR AND BORDER. Italian; early 17th century. See p. 53.  
PRESENTED BY ALFRED A. DE PASS, ESQ.







A portion of an orphrey of blue satin, with embroidery in gold and colours, was given by Mr. Somers Clarke (**Fig. 35** on page 52). It is Spanish work of the sixteenth century, acquired at Malaga, and bears the arms of the Order of St. Augustin surmounted by a bishop's hat.

A gift from Mrs. Clay formed a welcome addition to a small class of textile fabrics in the Museum from graves in Peru. It is a portion of a garment, decorated with the bright-coloured plumage of the macaw, an example of indigenous Peruvian art before the Spanish conquest.

Mr. A. A. de Pass has given a lace collar and three borders. These are Italian work of the early years of the seventeenth century, and are of a kind known as "reticella." The term is applied in the beautiful Venetian lace books of the end of the sixteenth century to this type of lace, which has a linen foundation, but the linen has been almost entirely cut away so as to leave no more than a slender network of threads as the basis on which the pattern is built up. The scalloped edging to the collar and borders is of twisted and plaited threads, without the linen foundation (**Plate 17**, facing page 52).

A gift of a piece of velvet is of particular interest owing to its association with one of the most considerable experiments in art of the nineteenth century. It is not surprising that William Morris, whose appreciation of the beauty of mediæval textiles finds expression in so much of his work, should have desired to produce a fabric on the lines of the sumptuous brocaded velvets of the fifteenth and sixteenth centuries. The velvets are among the richest and most beautiful stuffs ever produced on the loom, and owing to their costliness there would be little chance of an effort to revive their production meeting with general favour among the purchasing public. Morris made the attempt. He designed a velvet with an intricate pattern of interlacing stems of pomegranates and flowers on the lines of the sixteenth century fabrics, and wove it in pale colours—orange, blue, and white—with details introduced in gold on a loom specially constructed for the purpose. This first attempt, interesting and important as it was, proved to be the last. A length of about 20 yards only was woven at a cost of £200. A small piece of this velvet had been carefully preserved by Messrs. Morris & Co., who have now ceded it as a gift to the Museum (**Fig. 36** on page 54). It will be especially valued as the Museum has, unfortunately, a very inadequate record of the work of this eminent artist and craftsman. It is hoped that, as years go by, a more complete record of Morris's artistic activity may gather round the nucleus at South Kensington, and that specimens of the various woven and printed stuffs, wall-papers and other objects produced within his lifetime and under his own supervision, may, by the generosity of their owners, pass into the Museum collection.



A series illustrating the Japanese method of stencilling on textiles has been given by Mr. Wilson Crewdson. They are based on a Japanese

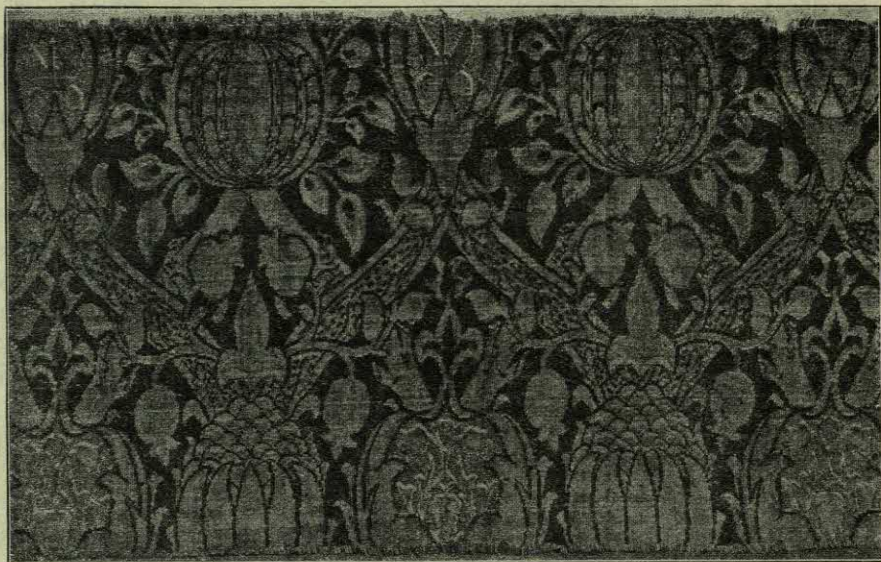


FIG. 36. (See page 53.)

colour-print entitled "The Moon in Autumn," designed by Hiroshige I. (1796-1858), also given by Mr. Crewdson. From this print an enlarged drawing tinted in body colour on thin hand-made paper has been recently produced, and from the drawing three stencil plates (*Katagami*) have been cut in tough paper made of mulberry fibre waterproofed with *shibu* (the juice of unripe persimmons), the pattern being held together by an irregular network of human hair. A cotton towel bears the completed design produced in colours from these stencil plates. This method of decorating textiles is still largely used in Japan.

Other useful gifts received during the year are as follows :—

*Costumes.*—A set of baby-clothes made in England during the second quarter of the nineteenth century consisting of a lace-trimmed linen robe and shirt, and a jacket and six caps of knitted cotton given by Miss Wale; a modern sleeveless woollen coat for a woman, from Greece (Athens), given by Sir H. F. Wilson, K.C.M.G.; an English embroidered muslin cuff of the early nineteenth century, given by Mrs. Ross; two English silk brocade dresses dating from the latter part of the eighteenth century, given by Lady Harcourt Smith; a costume of the nineteenth



century for a Moorish Jewess, from Tetuan, given by Miss F. L. Gilbard, and a collection of buttons of the early nineteenth century with specimens of the materials then used and modern copies, from Dorsetshire, given by Lady Lees.

*Woven Fabrics.*—A collection of Russian metal braids and lace of the nineteenth century, and a modern Chinese painted silk panel, given by Monsieur Michel de Bernoff; two pieces of English silk damask woven in the earlier part of the nineteenth century, given by Mrs. Lindsay; and two specimens of Chinese silk brocade, given by Frau Olga J. Wegener, geb. von Zaluskowski.

*Printed Fabrics.*—A cotton towel stencilled from plates cut from an enlarged drawing of a colour-print by Hiroshige I., entitled *Sarubashi* (Monkey-bridge), of modern Japanese workmanship; and a fragment of French printed cotton executed by Oberkampf at Jouy in the beginning of the nineteenth century, given by Mr. Wilson Crewdson; a specimen of English printed cotton of the late eighteenth century, given by Miss Rosa Wallis; a panel of French printed cotton of about the year 1700, probably from Alsace, and a piece of printed cotton with a reprint from a design used at Old Ford in the middle of the eighteenth century, given by Mrs. Lawrence; and a modern Japanese coloured stencil-print on crape, given by Mr. E. F. Strange.

*Linen Damask.*—A German panel in blue and white threads of the eighteenth century, representing the Crucifixion and the Resurrection, given by Mr. George P. Baker.

*Embroideries.*—An eighteenth century cotton panel embroidered with coloured silks, from the East Indies, given by Mrs. Behrens; an eighteenth century linen border with cut and drawn work and embroidery from the Greek Islands, given by Miss L. F. Pesel; an English embroidered linen sampler dated 1717, given by Mr. Harry Tipper; and an embroidered canvas panel (*Point de Hongrie*) worked in Italy in the seventeenth century, given by Lady Egerton.

## (2) BEQUESTS.

A bequest of outstanding value and interest passed into the collection of embroideries in 1912, under the will of Miss E. F. J. Mackworth Dolben. It comprises a coverlet, a bolster, and three pillows, forming part of a set given as a wedding present in the year 1717 to the Rev. Sir John Dolben, Bart., and his bride, Elizabeth, daughter of the 5th Baron Digby



of Geashill (**Plate 18**). The freshness of the white satin ground, the untarnished state of the heavy gold embroidery, and the brilliancy of the silks used for the flowers, form a criterion of the original appearance of other English embroideries of the same period in the Museum collections.

Two fans were included with the collection of porcelain and other works of art bequeathed by Mrs. Marie Adeline Dumergue. Under the terms of the will they are exhibited with the rest of the collection in the Department of Ceramics. One has mounts of chicken skin and paper, painted with figures in a landscape, and carved ivory sticks. The other is of horn with decoration in the Chinese manner painted in gold. Both are probably Dutch and date from the eighteenth century.

### (3) PURCHASES.

The most notable addition during the year to the collection of pile carpets was a large Spanish carpet of the latter half of the sixteenth century, with a pattern of highly conventionalised floral forms, and ornament

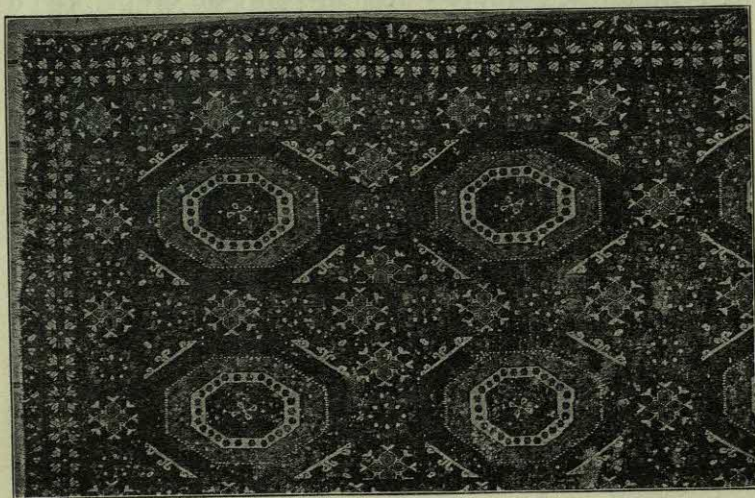
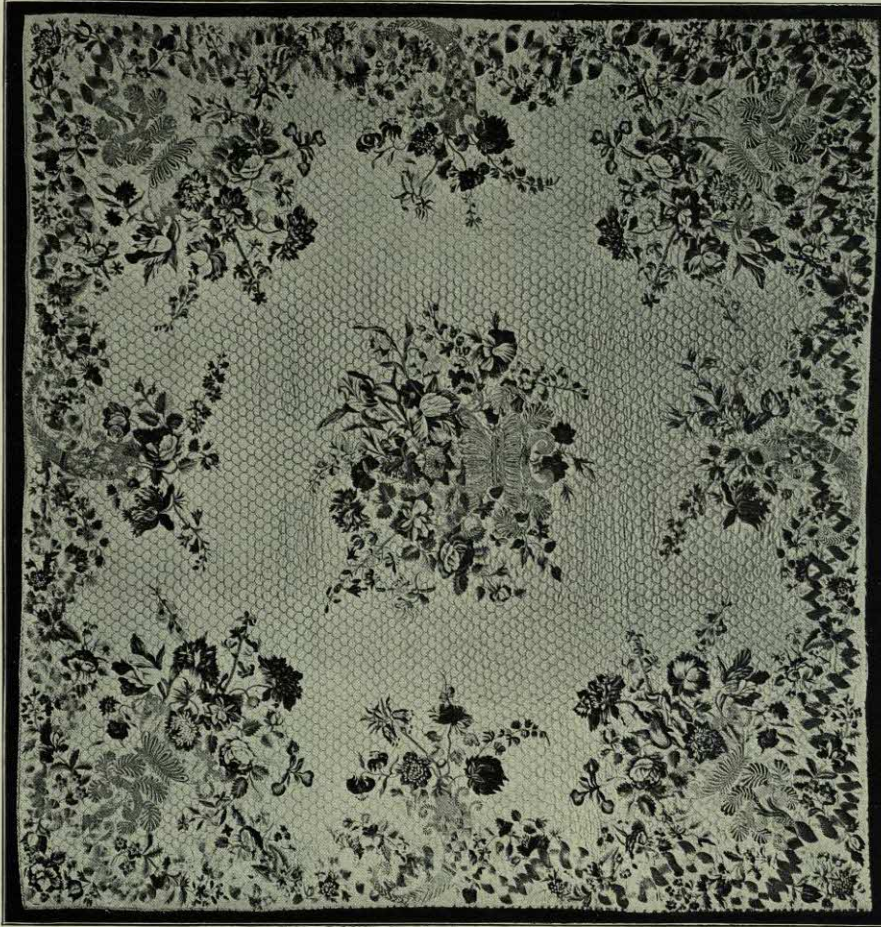


FIG. 37.

inspired by the arabesque designs of Asia Minor (**Fig. 37**). It is knotted in bright-coloured wools on a red ground. The art of carpet weaving, after the manner of the East, is known to have been practised in Spain from an early period, but it is only of late years that real progress has been made in distinguishing those of Spanish origin from the car-

pets of the East. The collection already in the Museum gave some idea of the range of activity of the Spanish carpet weavers, but the carpet recently acquired illustrates a type of design not hitherto represented





EMBROIDERED SATIN COVERLET. English; early 18th century. See p. 55.  
BEQUEATHED BY MISS E. F. J. MACKWORTH DOLBEN.







in the Museum collections. The pattern is evidently based on the carpets of Asia Minor and the Caucasus region. The chief trace of Spanish influence in the design is found in the outer border of the large repeated octagons, which consists of a stem (perhaps of pomegranates) in blue on a brown ground. The carpet was brought to this country a few years ago from a convent in Spain. Two small square mats were added in the course of the year to the collection of Chinese pile carpets, which has been almost entirely formed during recent years. One has a pattern of flowers and butterflies on a dark-blue ground (**Fig. 38**), and the other has a central medallion and corner ornaments of flowers on a red ground (**Fig. 39**). Both are probably of the eighteenth century.

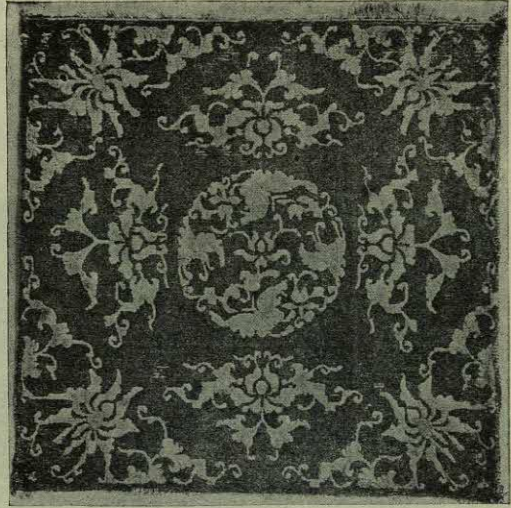


FIG. 38.



FIG. 39.

The earlier specimens of a collection of lace, already well known to visitors to the Museum, where it has been on exhibition for some years on loan from Mr. Sydney Vacher, passed during the year into the permanent collections by purchase. They comprise the contents of two cases, starting with the earlier Italian laces of geometrical form, dating from the sixteenth century, and include a most useful and varied collection of needlepoint and pillow-made laces of that and the following century. The specimens have been carefully brought together to illustrate the various types of design and technique in the laces of the period, and it is a matter of satisfaction that they have been secured for the Museum. One of the pieces from this collection selected for illustration (**Fig. 40** on page 58) is a handsome Italian falling collar of pillow-made lace of the seventeenth century, with the deep scallops terminating alternately in double-headed eagles and mermaids. The other two specimens illustrated are Flemish pillow-made scalloped borders of the same period.



At a sale by auction which took place in Paris in the spring several fine vestments and other embroideries were acquired. A dalmatic bought at this sale is here illustrated (**Plate 19**). The ground of the vestment is of Italian velvet of the fifteenth century with a bold foliated pattern chiefly in green with details in red and white. The apparels are of Spanish appliqué work of the sixteenth century, two of them with a shield bearing the Five Wounds. Another dalmatic is of brocaded red damask of the fifteenth century, with brocatelle orphreys of the sixteenth

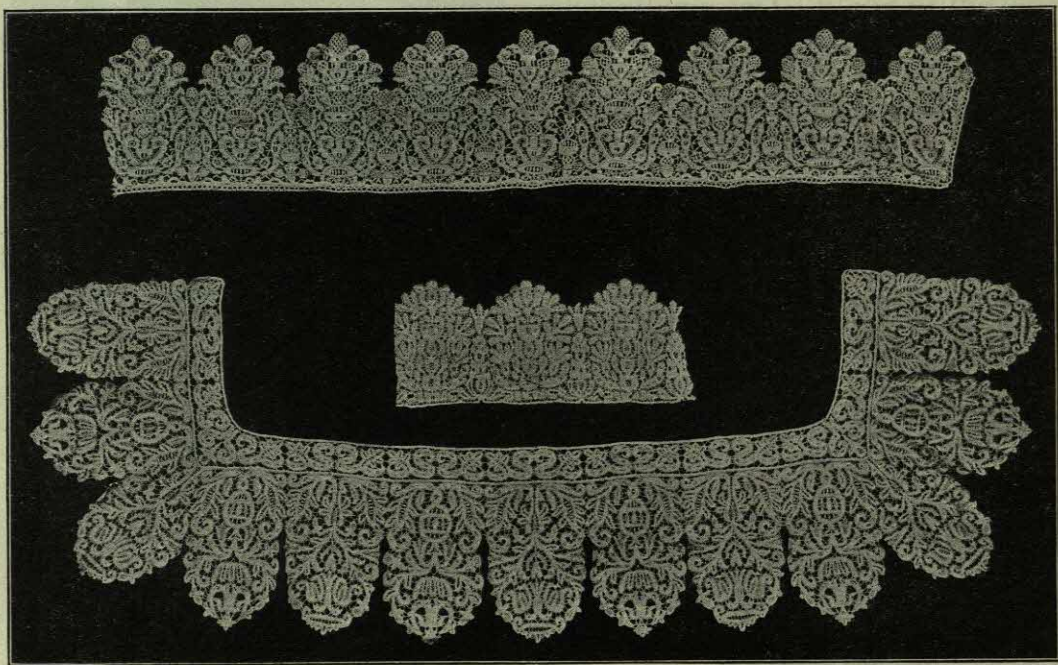
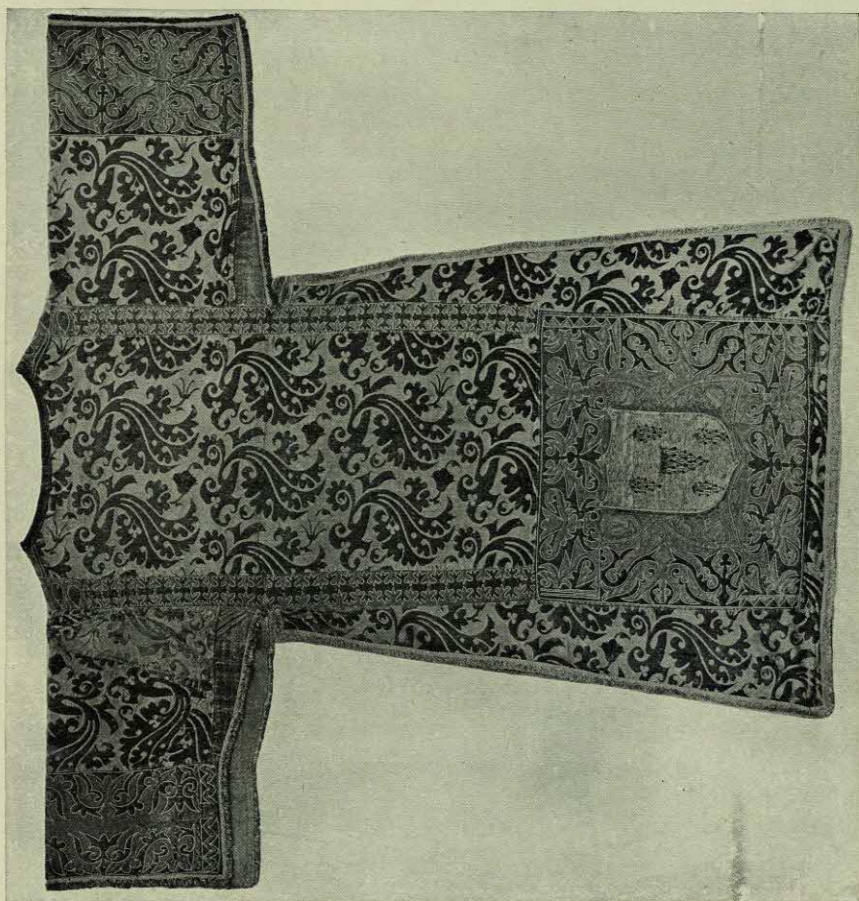


FIG. 40. (See page 57.)

century. A Spanish chasuble of the sixteenth century is of plain red velvet, with orphreys heavily embroidered in gold. Another item from this sale may be here referred to—an Italian linen cushion-cover of the sixteenth century, with an effective pattern of floral sprays in blue and gold and open-work borders. Among the woven fabrics purchased during the year, a specimen here illustrated (**Fig. 41** on page 59) may be specially mentioned on account of the successful introduction of the human figure into the pattern. The design is arranged in deep horizontal bands on a red satin ground. The floral stems filling these bands are on a





VELVET DALMATIC with applied embroidered apparels. The velvet, Italian; 15th century; the apparels, Spanish; 16th century.







large scale, and among them is a female figure in rapid motion, holding aloft a basket filled with fruit and flowers. The weaving is Sicilian, of the latter part of the seventeenth century.

A loose muslin garment worked with a repeated floral pattern in bright-coloured silks was included in a small collection of embroideries acquired by purchase during the year. The type of ornament is familiar in the Turkish hangings of the seventeenth and eighteenth centuries, but it is more rarely found on a costume. The other examples in this collection are chiefly Italian and Spanish ecclesiastical work of the sixteenth and seventeenth centuries.

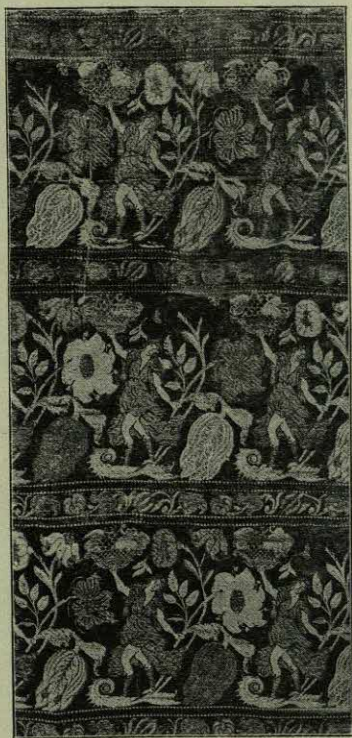


FIG. 41. (See page 58.)



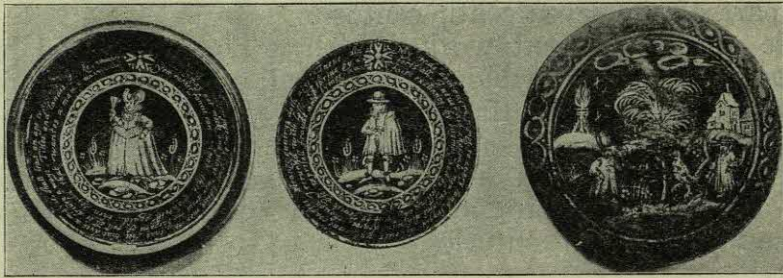


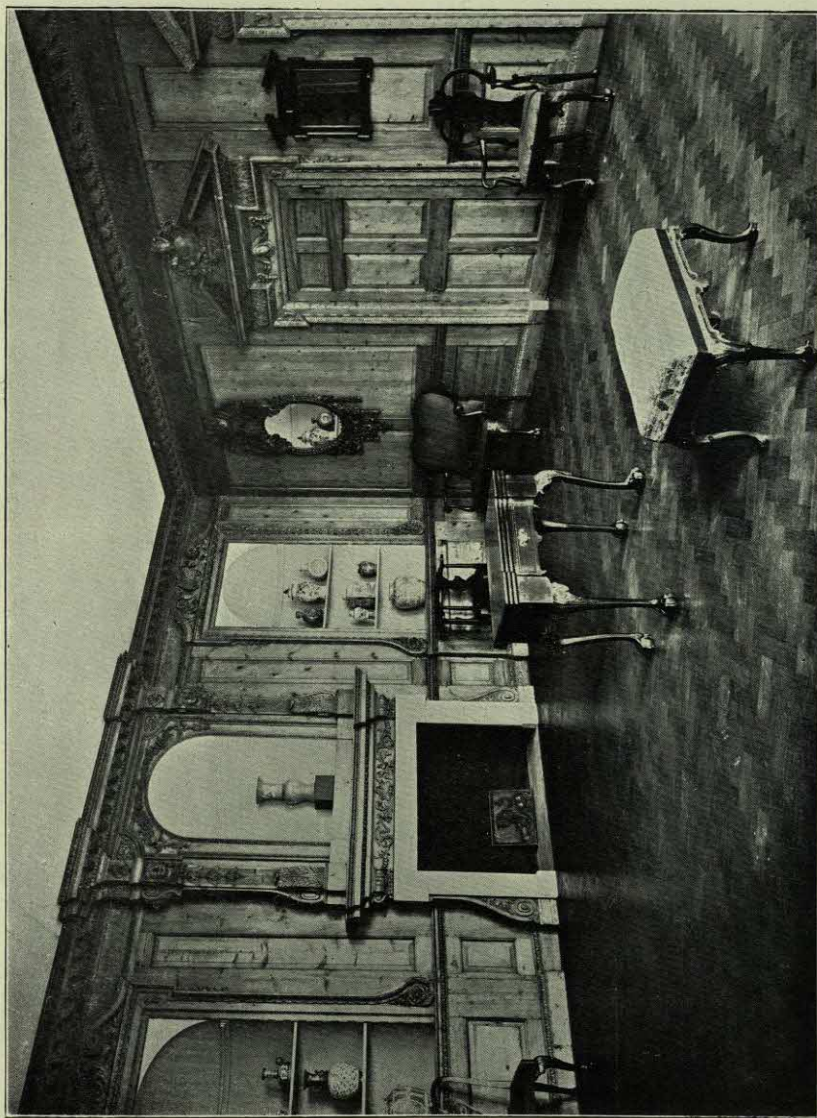
FIG. 42. (See page 66.)

## VIII.—DEPARTMENT OF WOODWORK.

IN acquiring new examples for this Department, the policy pursued during 1912 has been, as far as possible, to secure specimens of English furniture and woodwork of unusual quality and interest. This branch of the Woodwork collection still requires strengthening in order to make it a representative exhibition of the principal types of furniture in use, as well as of different styles and processes of decoration practised in England from Gothic times to the late eighteenth century. The following, for instance, are required :—Complete specimens of English Gothic, and Tudor furniture; cupboards (livery and others); armchairs and settles of Elizabethan and Jacobean periods; panelling of middle of the seventeenth century; chairs of all periods with original upholstery, especially late seventeenth or early eighteenth century; wall mirrors, chandeliers, and wall lights of seventeenth or eighteenth century; and good mahogany cabinet work of the eighteenth century. A few pieces of exceptional importance have been obtained during 1912, thanks, in three notable instances, to the generosity of donors; and the Department has been greatly enriched by other cases of generosity with regard both to the English and the foreign collections.

It is to be hoped that the example will be followed by others who are interested in the National Collection of furniture and decoration, and that with their assistance, some of the more striking deficiencies, especially in the English side of the collections, may in course of time be supplied.





PANELED ROOM from No. 27, Hatton Garden, E.C. English; about 1730. See p. 61.  
PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND, ASSISTED BY A BODY OF SUBSCRIBERS.







## (1) GIFTS.

The principal gifts of the year to this Department were the following:—

The panelling of a room from No. 27, Hatton Garden, E.C., given by the National Art-Collections Fund, with the assistance of Mr. Charles Allom and a body of subscribers composed of Sir William H. Lever, Bart., M.P., the proprietors of *Country Life* newspaper, Sir George A. Riddell, Mr. H. Avray Tipping, Mr. Emile S. Mond and Lady Mond (*Room 56*). The house from which the panelling came—one of the principal in the street—stood on the site of the garden of Hatton House, Holborn, built by Sir Christopher Hatton, Lord Chancellor in the reign of Queen Elizabeth. It was erected in 1729–30 by one Thomas Milner on land leased from Viscount Hatton. After the death of the last Lord Hatton in 1762 the whole of the Hatton Garden estate came into the market, and in the catalogue of the sale which took place in 1785 the house was described as a “capital brick dwelling-house (*exceedingly well fitted*).” The house subsequently became the City Orthopædic Hospital, and the panelling of this room, the finest in the house (which was elsewhere rich in panelling), was used as the Committee Room of the hospital, being situated on the ground floor at the back, its three windows overlooking the garden. On the destruction of the house in 1907 the panelling was removed, and was exhibited in the year following in the Palace of Decorative Art at the Franco-British Exhibition. The panelling, of pine, consists of an imposing chimney-piece carved with masks, acanthus foliage, and pendants of husks surrounding a niche, with wall-recesses and doorways enriched with carving of the same character. The work is in the style of the architect, James Gibbs (1682–1754), and admirably illustrates the accomplished technique and bold conception of the early Georgian style, a style hitherto practically unrepresented in this Department of the Museum (**Plate 20**, facing page 60).

Another important gift was an oak livery cupboard from a farmhouse near Burwarton, Shropshire, given by Mr. Robert Mond, F.S.A., through the National Art-Collections Fund (*Room 5*). The cupboard is of the type known as “livery,” since its front panels were carved in openwork for the ventilation of the contents, consisting of articles of food which would be delivered (*livrée*) or handed out of it. The cupboard dates from about 1500 and is pierced on the doors and panels with tracery and single ostrich feathers. The ostrich feathers suggest association with Arthur, Prince of Wales, eldest son of Henry VII., who during the short period of his married life lived at the neighbouring Ludlow Castle. It is worth noting



that ostrich feathers used singly, as here, figure on the Prince's Chantry in Worcester Cathedral. Apart from its historical associations the cupboard is of especial interest from the fact that it is entirely free from modern restoration. Like much sculpture and architecture of the Middle Ages, it was formerly enriched with colour, and its surface still retains

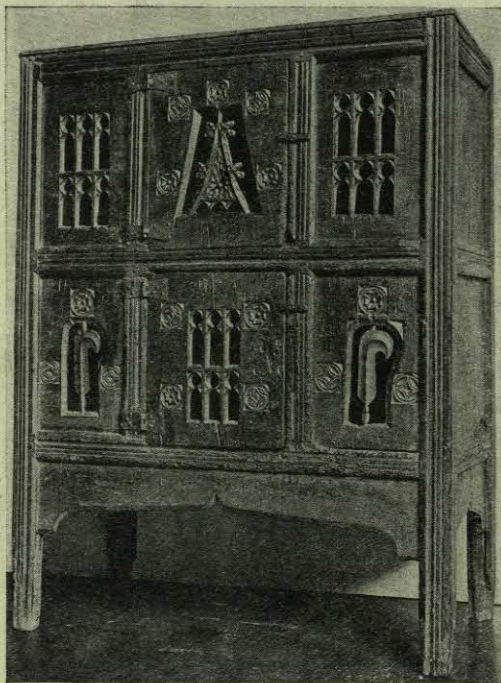


FIG. 43.

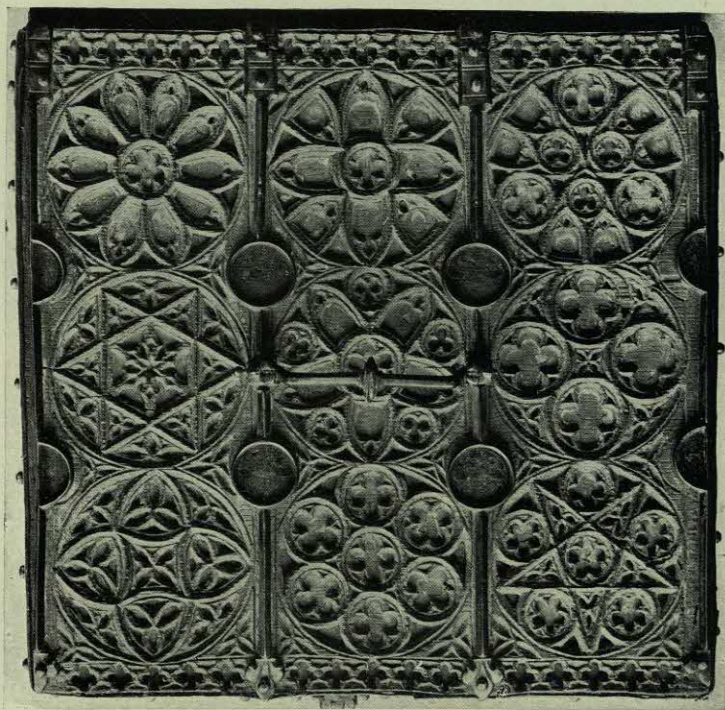
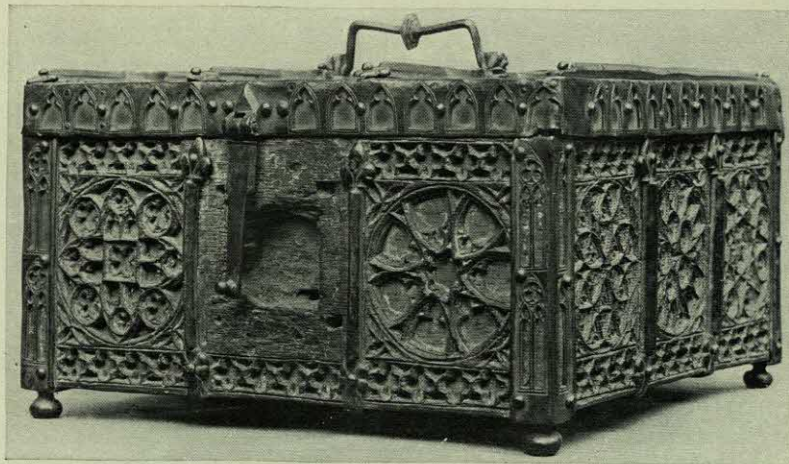
traces of the vermilion colouring which in all probability once enriched the exterior. Domestic furniture of such an early period was limited in quantity and confined to a few types only—such as the table, chest, and cupboard—so that opportunities of securing unrestored specimens only occur at very infrequent intervals (Fig. 43).

Another gift of exceptional value and importance was a French Gothic casket given by Mr. Murray Marks (Plate 21). This is a casket of oak elaborately carved with tracery on the surface of which remains of the original gilding are visible; it is strengthened by mounts of gilt copper set with armorial medallions in champlevé enamel. The lid is painted on the inside with a circular medallion in the centre, gilded, on a red ground with a finely executed representation of the Coronation of the Virgin. In the angles are smaller

medallions bearing the Symbols of the Evangelists executed in a similar manner. The casket dates from the fourteenth century and is stated to have come from the church of the Holy Trinity at Eu in Normandy. It is figured in De la Motte's *Choice Examples of Art-workmanship Selected from the Exhibition of Ancient and Mediæval Art at the Society of Arts* (1851), and was exhibited at the Manchester Art Treasures Exhibition, 1857, and the National Exhibition of Works of Art at Leeds, 1868.

Mr. Percy Woods, C.B., gave a six-fold Dutch screen of the late seventeenth century of stamped, painted, and gilt leather. The decoration, which shows Chinese influence, consists of a variety of flowers and birds in colours on a gilt ground, the borders being filled in with vases of flowers.





OAK CASKET. French ; 14th century.  
PRESENTED BY MURRAY MARKS, ESQ.







A black lacquer Chinese screen of the eighteenth century, decorated with gilt landscapes and figures, was given by Mr. S. Mavrojani.

Other gifts included the following :—A wood block for embossing leather and a Spanish frame of the sixteenth century, from Mr. Murray Marks ; a Saracenic bridal chair, from the late Mr. Rowland Ward, F.Z.S. ; a Japanese lute (*koto*), from Mr. A. Wynne Corrie ; a North Italian gesso casket of the sixteenth century, from the late Lady Dorothy Nevill ; a portion of a plaster ceiling of the first half of the eighteenth century, removed from No. 53, Paternoster Row, E.C., from the City Corporation ; a French armchair of the time of Louis XV., from Mr. A. A. de Pass ; six Chinese chairs and two Chinese tables, from Mr. R. Taylor Heape ;

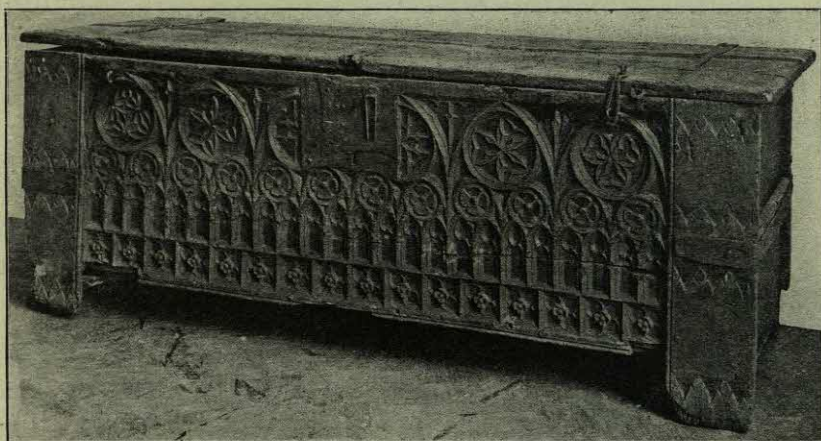


FIG. 44. (See page 65.)

an English leather deed box, from Miss M. C. Barnett ; a Chinese mandarin's case, from Mr. B. H. Webb ; an English armchair of the early eighteenth century, from Captain R. Soames ; a coromandel chair of the early eighteenth century, from Mrs. Masser-Horniman ; a German (Nuremberg) leather bag of the eighteenth century, from Miss E. Halsey ; the arms of Queen Anne in rolled paper-work and a pine wood medallion of the early eighteenth century, from Dr. W. A. Probert ; and a tall-case clock by Henry Simcock, of Daintree (dated 1714), from Mr. W. H. James.

## (2) BEQUESTS.

The only bequest during the year was that of a Flemish cabinet of carved oak (dated 1670), bequeathed by Miss E. F. J. Mackworth Dolben.



## (3) PURCHASES.

Perhaps the most important purchase in this Department during 1912 was that of an English lacquered cabinet of the time of Charles II. (*Room 55*). The cabinet is of black lacquer, decorated with birds and flowers in coloured and gilt composition, in relief; the mounts are of brass, and the stand of wood carved with cherubs, birds, and foliage in the characteristic manner of the period, and covered with the original silver leaf. This bold type of lacquer is extremely rare, and illustrates the first effort made in England towards imitating the Chinese and Dutch cabinets which were then being imported into this country (**Plate 22**).

Another purchase of great interest is a piece of oak panelling (dated 1546), from Beckingham Hall, Tolleshunt Major, Essex (*Room 52*). The panelling is divided into twelve compartments and contains the Royal arms of Henry VIII., the arms of Beckingham, the head of Stephen Beckingham, and two other heads traditionally supposed to be those of his son and daughter-in-law; the rest of the surface is elaborately carved with conventional ornament of Renaissance style with dolphins and cherubs. The fine quality of the work suggests Flemish influence, and

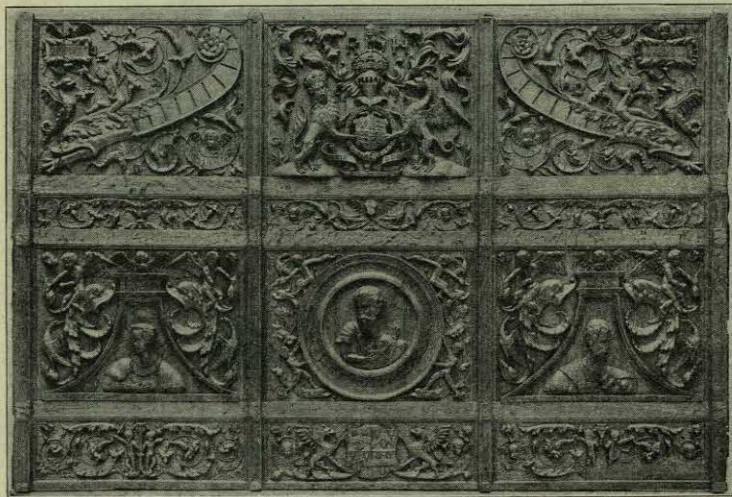
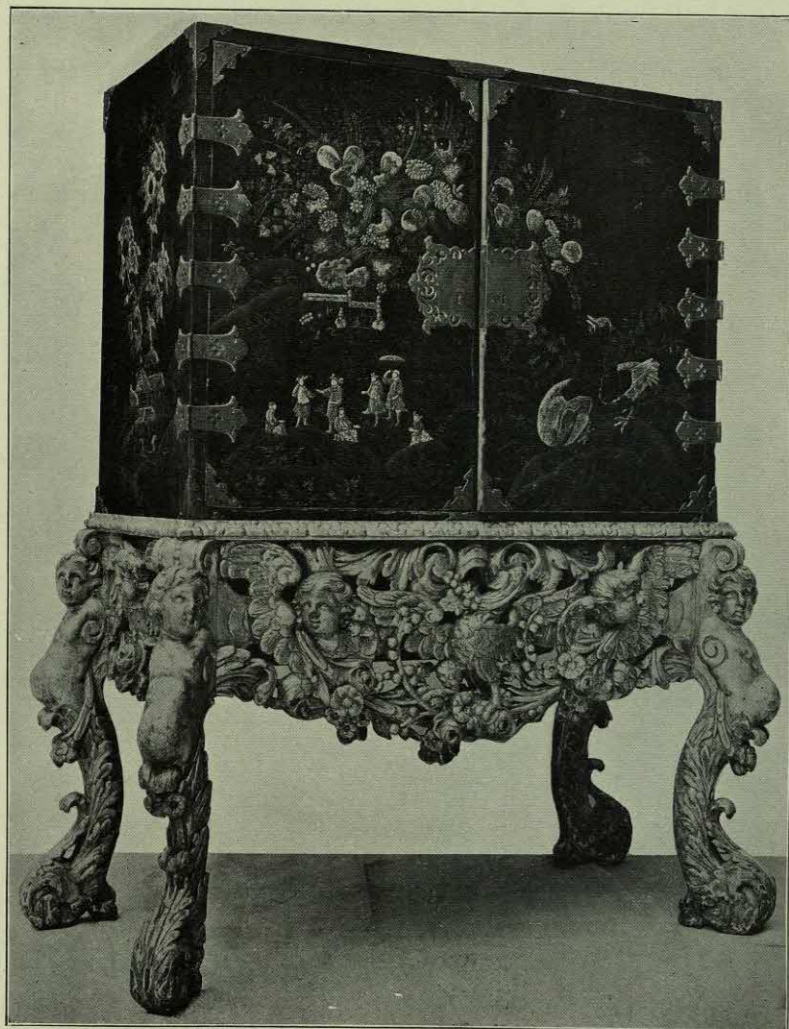


FIG. 45.

there is, moreover, a considerable resemblance between the ornament and the designs of Lucas van Leyden. The house, known at the present day as Beckingham Hall, was built on the site of an older building, which was erected by Stephen Beckingham on an estate granted him by Henry VIII. in 1543. According to tradition, the old hall was destroyed by fire; the piece of

panelling now exhibited in the Museum is probably the only existing relic of the older mansion, and is supposed to have formed the overmantel to the chimney-piece in the great hall (**Fig. 45**).





LACQUERED CABINET, on carved and silvered wooden stand. Period of Charles II.  
(1660-1685); English.







By the purchase of a writing cabinet which is supposed to have belonged to Dean Swift, an important addition was made to the collection of English furniture (*Room 55*). This piece, which dates from the early eighteenth century and is of unusual and distinguished design, is of figured walnut decorated in marquetry of ebony and holly with pilasters, sphinxes, and other ornament (**Fig. 46** below). The upper part is inset with the original glass mirrors. The lower part contains an arrangement of pigeon-holes and small drawers closed by a flap which forms a shelf for writing, with a cupboard underneath flanked by drawers with concave fronts. This piece is illustrated in Macquoid's *History of English Furniture*.

Another rare acquisition made by purchase was a pair of doors containing four panels, each painted with a group of angels (*Room 7*). These paintings no doubt originally formed part of a complete set of the nine Orders of Angels as figured in Christian art. The four groups on the doors represent, as indicated by their inscriptions, *Princedoms*, *Archangels*, *Powers* and *Thrones*. Nothing is known of the history of these doors, except that they were brought from Northamptonshire. It is not improbable that the painted panels came from a screen or other piece of ecclesiastical furniture broken up at the dissolution of the monasteries, and were framed together in late Tudor times for use as doors for a cupboard or aumbrey. Altogether they are of interest and value, not only as examples of late Gothic painting in England, but also from an iconographical standpoint. (**Plate 23**, facing page 66.)

Other purchases of interest included the following:—

An oak chest of the fourteenth century from a village on the Rhine, carved with "decorated" tracery and rosettes, and fitted with iron mounts—a very rare and unrestored specimen, and of particular importance on account of its close resemblance to contemporary pieces preserved in English churches (**Fig. 44** on page 63),

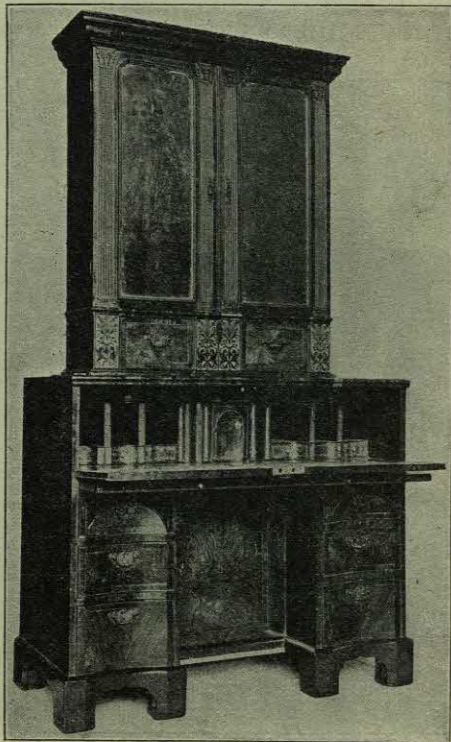


FIG. 46.



notably those in St. Peter's, Derby, All Saints, Hereford, and Peterborough Cathedral. This striking similarity between articles of mediæval furniture found in districts as far from one another as the Rhineland and the Midlands and East of England raises interesting questions as to the place of production of such objects, the trade routes by which they were circulated, and also the commercial relationship that existed between England and the Continent in the fourteenth century.

An uncommon set of roundels, such as were in use in the time of Elizabeth and James I.; they consist of twelve discs of beech wood enclosed in a case, all painted in silver and gold on black, with figures wearing costumes of the time of James I., encircled by curious rhymes of the period. The box and two of the roundels are illustrated in **Fig. 42** on page 60. Several sets of these interesting old English roundels or fruit trenchers are in existence in private and public collections, and four are exhibited in the Museum. All are of somewhat similar character, being thin rimless tablets of turned beech or sycamore painted upon one side with

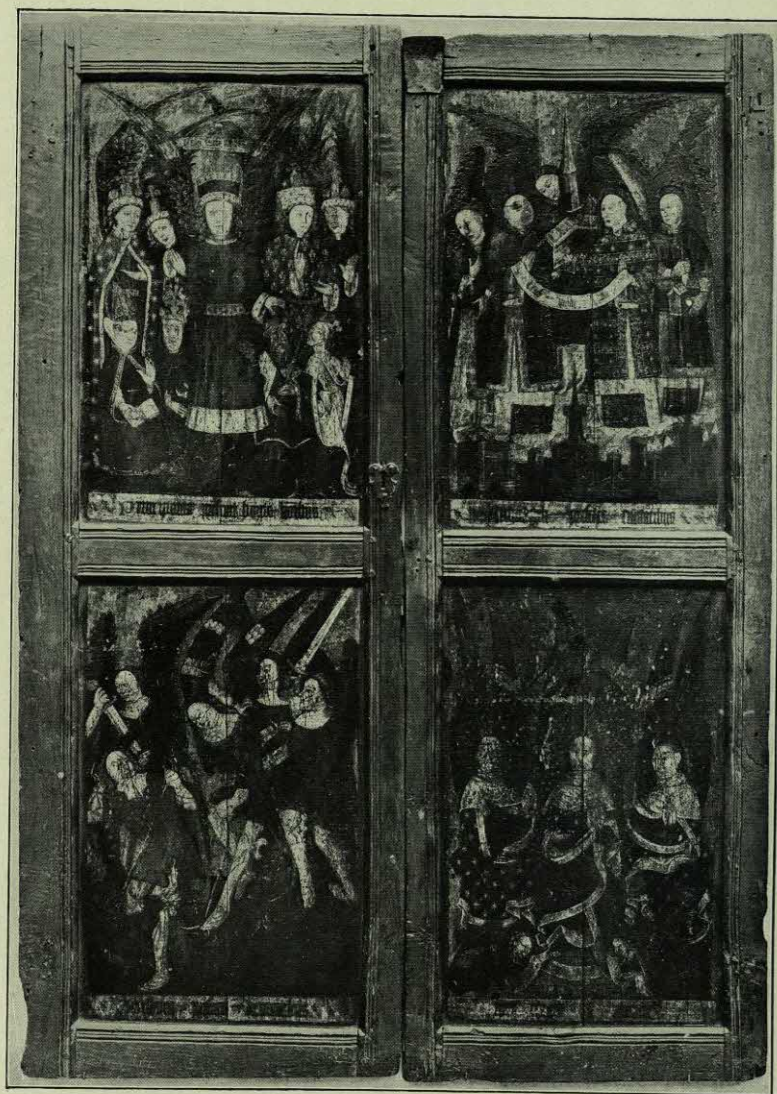


**FIG. 47.** (See page 67.)

floral designs enclosing rhymed mottoes or posies, which were intended for the amusement of the company at table. It is possible that the fruit or sweetmeats may have been placed on the plain side and the trencher reversed on the conclusion of desert; but the general absence of any signs of use or stain renders this unlikely, and it is supposed that the painted surface was covered with a napkin on which the fruit was placed. This set, recently acquired for the Museum, must be considered in every respect unique. All other known specimens, as far as can be ascertained, have floral devices in gold and colours painted directly on the natural surface of the wood. The present set, on the other hand, is

decorated with gold and silver on a black ground, and in place of flowers are representations of individuals of various social positions. Similar figures in different stations





PAIR OF OAK DOORS, painted with the Orders of Angels. English; about 1500.  
See p. 65.







in life are of frequent occurrence in German woodcuts of the sixteenth and seventeenth centuries, the most notable early cuts of the kind being Jost Amman's *Beschreibung aller Stände*, first printed in 1568. No such engravings were ever produced in England: a fact which renders this set all the more interesting and remarkable.

A farthingale chair of walnut, covered with dark blue woollen cloth, decorated with applied embroidery in coloured silks on canvas; period of James I. Chairs of this date with original upholstery are naturally of considerable rarity—examples existing for the most part only in great houses, like Hardwick Hall and Knole. The farthingale or hoop petticoat (from *vertugalle*, a rod or shoot, hence a hoop) which was first worn in the days of Queen Elizabeth increased enormously in the extravagant court of James I., and this peculiar type of stuffed chair without arms and with widened seat was presumably devised in order that the huge high-hipped farthingale might, when its wearer was seated, be displayed to its full extent.

A pair of walnut chairs of the time of Queen Anne, with seats covered with tapestry of floral design.

An artist's table in the style of Chippendale (third quarter of the eighteenth century), of mahogany carved with flat strapwork; the top is fitted with a slope, and the front pulls out disclosing in the interior an arrangement of compartments for artist's materials (**Fig. 47** on page 66).

An urn-shaped knife-box of satin wood of the late eighteenth century, finely painted in colours, with medallions enclosing landscapes and fruit on a background of festoons of drapery and other ornament (**Fig. 48**).



FIG. 48.



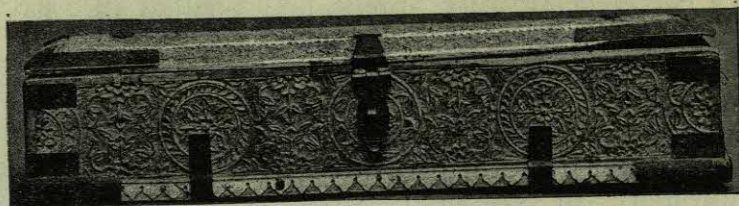


FIG. 49. (See page 69.)

## IX.—INDIAN SECTION.

THE prominent feature of the year 1912 was the gift of nine representative examples of Mogul, Rajput and Tibetan industrial art graciously presented by Her Majesty the Queen (see page 69). Next in importance were the additions made by purchase to the collections of sculpture (*Room 3*) and pictorial art (*Room 4*). In both these branches of Indian art (which are, unfortunately, as yet but poorly represented) there is a growing public interest, and examples are becoming as highly appreciated by the student and designer as they are valued by the collector.

While, however, popular "miniatures" (illuminated tempera paintings) can still be obtained, frequently at considerably enhanced prices, the only sculptures and architectural details now found in the market are those which left India (British India, inclusive of British Baluchistan) before the Ancient Monuments Preservation Act (Act No. VII. of 1904) came into force. This law, passed by the Governor-General of India in Council, not only provides protection for the monument, but prohibits the removal, without sanction, of sculptures, carvings, images, bas-reliefs and inscriptions or like objects. Mention is made of this to demonstrate the importance of exhibiting reproductions, tinted casts, or photographs, where originals are not forthcoming.

Endeavours to improve the representation, here, of the somewhat neglected arts and crafts of Further India, resulted in the purchase of some excellently characteristic specimens of Burmese sculpture, wood-carving and costume. Also by a happy chance several Burmese objects of unusual merit were obtained in a collection generously presented by the Hon. Lady Gatacre (see page 70).



As a general policy, purchases have been directed whenever possible towards the filling of gaps in the collections: but with narrowly limited funds it is inevitable that many exceptional opportunities of desirable acquisition have to be foregone.

Briefly stated, the outstanding wants of this Department are as follows:—In architecture, sculpture and painting, representative works, especially of periods anterior to the seventeenth century. Of the industrial arts of India, Further India, Siam, Afghanistan, Ceylon, Tibet and Indonesia (Java, Borneo, &c.), decorated and shapely examples of eighteenth century and earlier work. The Ceylon collection is lacking chiefly in pictorial art, bronzes, ivories and fabrics with woven and embroidered designs; whilst that of Afghanistan needs pictorial art, ivories, jewellery, woodwork and pottery. The Tibetan collection still lacks several of the more important Lamaist altar-vessels, including the silver chalice (a tazza-shaped cup, sometimes parcel-gilt, usually decorated with skull-motives or beaded ornament of skulls).

#### (1) GIFTS.

The following were the objects graciously presented by Her Majesty the Queen on her return from the Coronation Durbar at Delhi:—

The toilet-tray of a Mogul Princess of carved crystal, incised and drilled with repetitions of a conventional flowering-plant motive, and formerly jewelled in the fashion of the period with cabochon rubies and emeralds set in soft gold; Delhi, Panjab, sixteenth or seventeenth century (**Frontispiece**). A Mogul writer's box (*qalamdan*) of ivory carved in low relief with typical rosette medallions and flower-and-leaf motives; Delhi, Panjab, first half of the seventeenth century (**Fig. 49** on page 68). A Rajput writer's box of ivory painted with sprays of flowers in gold, black and red lacquer-colours; Rajputana, seventeenth century.

A powder-flask (*barutdan*) of rosewood, decorated with mosaic-inlay of engraved ivory, mother-of-pearl and buffalo horn, made by a craftsman of the Khati caste in Kotah, Rajputana, eighteenth century. An embroiderer's work-box of shisham-wood partly veneered and partly inlaid with engraved ivory and buffalo-horn; Kotah, Rajputana, eighteenth century. A betel-box of brass, formerly gilt, decorated with jewelled bosses, representing conventional flowers and buds, set in foliage of applied filigree-work; Tibet, probably late eighteenth century. Two Mogul perfume-boxes (*attardan*) of silver, with remains of gilding, decorated with translucent enamels: one is jewelled with white sapphires. Both of the boxes were formerly the property of Wajid Ali



Shah, the last King of Oudh (deposed in 1856); Lucknow, seventeenth century.

A Mogul betel-box (*pandan*) of silver-gilt and decorated with carnation motives in translucent and opaque enamels: Lucknow, Oudh, seventeenth century (**Frontispiece**).

The above are all exhibited in the central case in *Room 1* adjoining the Entrance Hall.

The gift from the Hon. Lady Gatacre, consisting of a collection of Burmese and other objects, included:—A drum and a punkah-board, both of teak carved with legendary subjects, found in the Royal Palace at Mandalay in 1885. Two *hintha*-shaped bronze weights, evidently standards, found in the Royal Weights and Measures Office at Mandalay, also in 1885. Three *Kambawa*, or breviaries of the Buddhist scriptures, consisting of illuminated and lacquer-painted manuscripts in Pali and Burmese round text, respectively on plaques of copper, papier-mâché and prepared palm-leaf; Burmese, eighteenth and nineteenth century. Two interesting metal tobacco-pipes (*hsaydan*) respectively, of silver and iron, both early nineteenth century specimens from Mandalay.

A large seated figure of Nandi, the bull, vehicle of Siva and Parvati, a hollow casting in copper with bronze-like patina; Madura, Madras, eighteenth century. This figure was formerly in a Savaite shrine at Madura. Two excellent figures of copper, pleasingly patinated, representing Lakshmi and Satyavama, the consorts (*saktis*) of Vishnu; Tanjore, Madras, eighteenth century. Both figures, beautifully modelled castings by the *cire perdue* process, are typically Dravidian in style. An armlet and two frontlet plaques, also of cast copper, much worn and patinated, made either in the seventeenth or early eighteenth century by the renowned Newar craftsmen of Khatmandu, Nepal. From the same district an eighteenth-century pen-case of gold-damascened steel. A short sword of typical Tibetan-Bhutanese type, possessing an elaborate hilt and sheath of openwork steel, partly gilt and jewelled. This weapon, from Bhutan, dates roughly from 1800.

Mrs. C. H. Murray contributed a magnificent figure of Gautama Buddha (height, 7 ft. 2 in.) in teak, thissi-lacquered, gilt and jewelled with a variety of looking-glass mosaic, known as thayo work: made at Moulmein (Maulmain), Lower Burma, during the eighteenth century. It represents the saint, garbed as a recluse, in conventional standing posture (*mawayattaw*) on a lotus throne, and resembles in style works such as the images at Pagan and Pegu, which are of much earlier period.

Miss C. Gaudet presented one of the quaint patchwork and appliqué cotton flags used in the annual festival held at the shrine of Sayyad Salar Masaud at Bahraich, in Faizabad, Oudh. (Masaud, the organiser of a



crusade in A.D. 1032, is claimed as a martyr by Muhammadans and Hindus alike in the Bahraich district.)

A seventeenth century MS. (without covers), portion of a miniature Koran, with illuminated frontispiece, was given by Miss C. A. Cannon. This booklet was found by Sir Theophilus Metcalfe in the sleeping apartment of Bahadur Shah, the last of the Mogul Emperors, in the Royal Palace at Delhi, after the siege in 1857.

Other interesting gifts to the collections, were a typical turban of red muslin with gold-brocaded ends from the Bundelkhand Tract, Central India, received from Mr. R. P. Misra, and characteristic specimens of embroidery-work from Chamba State and the Western Panjab, received from Miss Baxter and Dr. A. K. Coomaraswamy.

## (2) PURCHASES.

Twenty-eight additions were made by purchase to the collection of Sculptures in *Room 3*, including reliefs in marble and figures in wood, marble, metalwork, composition, and pottery. Of special interest are two reliefs in weathered marble, evidently a niche-panel and portion of a pilaster, said to have been used as decorative details either in a Brahmanical or Jain temple in the Sirohi District, Rajputana. They are sculptured respectively with representations of a seated Siva-Parvati group and of a standing Siva, and date from the twelfth or thirteenth century.

Other acquisitions in marble included a finely-executed work in stalactitic marble (of clarified appearance, resembling alabaster), representing Gautama Buddha seated in the "witness" attitude, found in the Royal Palace at Mandalay in 1885; also a beautiful, though somewhat mutilated, figure of white crystalline marble from Jaipur, Rajputana, representing the divine Krishna in conventional flute-playing attitude. These are respectively eighteenth and early nineteenth century productions. Two figures of Gautama Buddha, each in the standing posture (*mayyattaw*) and measuring nearly 5 feet in height, were secured as admirable illustrations of Burmese sculptures in wood. These images, one of which appears in **Fig. 50**, are decorated in relief with a gesso-like composition, thissi-lacquered, gilt, and jewelled with imitation gems, but differ from the wooden image of the Saint garbed as a recluse, given by Mrs. C. H.



FIG. 50.



Murray (*see* page 70), in that they represent him wearing the crown and robes of a prince.

Of the eighteen metalwork figures purchased, the Lamaist examples from Tibet and Nepal are the most important. The three seventeenth century gilt-copper images from Tibet, all hollow castings of monastic manufacture, are Amitayus, the Buddha of Eternal Life, represented seated in the "best perfection" attitude; Marici, goddess of the dawn, represented in the "enchanting" pose, and with three faces, of which the left is that of a sow; a Bodhisattva seated in the "adamantine" posture, probably Guru Padma-Sambhava, the founder of Lamaism. (The Bodhisattvas are the "Buddhas elect," in the stage preceding final enlightenment.) The eighteenth century Nepalese figure of patinated brass, made by the Newars of Khatmandu, represents a Yogini (? Vajrayogini), a Tantrik form of the goddess Kali in dancing attitude. The fourteen votive copper figures from Upper Burma, each patinated, representing Gautama Buddha in the "witness" attitude, range from the sixteenth to the eighteenth century; five were obtained from the foundations of a temple at Wuntho, in the Katha District, and three from a ruined site at Shwe-condine. The remaining Burmese figures included an eighteenth century seated Buddha of lime-composition, thissi-lacquered, and gilt, from Upper Burma; and, finally, a kneeling figure of lead-glazed earthenware, curiously primitive in modelling, representing a Buddhist worshipper (formerly one of a group representing Buddha, disciples, and worshippers). This object was recently excavated at Prome, Lower Burma, and belongs to a period anterior to the eighteenth century.

Among the twenty-two additions to the section of Pictorial Art in Room 4, mention can be made of the following drawings (illuminated tempera paintings), which include works of the Mogul, the Panjab-Rajput or Kangra Valley, and other schools:—

The Empress Nur Jahan (the favourite wife of Jahangir 1573-1645); Mogul school, seventeenth century; an apparently well-authenticated portrait. Fireworks on Shab-i-Barat night (a Muhammadan festival on the 15th of the month Shaban, the "night of record," on which God is supposed to register the actions of the coming year); Mogul school, about 1700. Portrait by Dib Chand of an officer of the Honourable East India Company; Bengal school, late eighteenth century. Page from a MS. book illustrated on both sides with scenes from the Markandeya Purana (the 12th, or the Immortal Man Purana, one of a series of ancient mythological poems); Kangra school, eighteenth century. Siva with Parvati, Ganesa and Karttikeya in the "burning ground"; Kangra school, eighteenth century. Krishna, the divine cow-herd, helping the women of Brindaban at the well; Kangra school,



about 1800. Krishna flute-playing on the bank whilst Radha swims the Yamuna ; Kangra school, about 1800.

The collection of Tibetan monastic paintings received an important addition in the form of a large panel prepared in 1905 in the Great Monastery of Palkor Choide, at Gyantsé on the Painom river, east of Tashi-lhunpo. This painting, executed in tempera colours (unfortunately varnished) on a cotton fabric surface-treated with lime, represents the "Wheel of Life," or the Lamaist conception of Existence, in a series of celestial, terrestrial, and sub-terrestrial scenes. Knowing that the subject is seldom viewed outside the Lamasery, where it usually occurs as a fresco on the solid wall, the vendor commissioned a monk, one of the skilled artists of Gyantsé, to copy this panel from a wall-painting in a chapel of Palkor Choide.

The Woodwork collection, in *Room 5*, was strengthened by two remarkable examples of carving in teak executed by Maung-Po-Tha of Sagaing, near Mandalay, about 1900. One of these is a cabinet, elaborately carved in open work, most beautifully undercut, imitating in its four-tier gabled top the distinguishing architectural shape and decoration of the Burmese Buddhist monastery (**Fig. 51**). The other, a gong stand, consists of two finely sculptured figures representing forest demons (*bîlu*) bearing a large gilt-bronze gong on a pole intricately carved with conventional floral motives. The two objects had previously been exhibited in this Museum on loan since 1907.



FIG. 51.

To the Arms and Armour collection in *Room 7* was added a curious composite weapon in the form of a "sword-gun," or *dha* and percussion-lock, used by the Was, a Shan tribe on the Burma-Yunnan frontier ; also two flint-locks from musquetoons (*sherbacha*), each bearing the Hon. East India Company's mark (V.E.I.C.) and dated 1793.

For the collection of Metalwork (*Room 8*) there was purchased a rare bronze bowl, finely patinated, exhibiting moulded as well as incised



decoration of exceptional design, including quaintly distorted figures of the *wayang* order. This work is from Surabaya in Java, and of a period anterior to the eighteenth century (**Fig. 52**).

Additions to the Costumes collection (*Room 11*) included three magnificent Burmese specimens of the period of King Mindon Min (1853–



FIG. 52.

1878). These are: (a) a costume worn by one of the Queens (*Mibaya*); (b) a costume worn by one of the Cabinet Ministers (*Wunmingyi*); (c) and a costume worn by the Secretary of State (*Atwinwun*).

To this room was also added a man's garment (*diyakachchi*) of unbleached cotton with loom-woven design in red and blue threads; made in Kandy, Ceylon, about 1800.

A valuable acquisition to the Embroidery collection (*Room 12*) was a coverlet (*palangposh*) of fine cotton fabric, quilted and embroidered in coloured silks and silver thread, made in Masulipatam, Madras, in the second half of the seventeenth century (**Plate 24**).

Another useful addition to this section was an embroidered felt mat of nineteenth century manufacture from Northern Afghanistan.





COVERLET: Embroidered cotton. Masulipatam, Madras; second half of the 17th century.







## LOANS.

THEIR MAJESTIES THE KING AND QUEEN were graciously pleased to add the following objects to those already on loan from them:—

(1) A harpsichord and stand by Hans Ruckers the Elder (1612), the first of the celebrated family of Flemish musical instrument makers, who lived in Antwerp; a piano, by R. Jones, of Golden Square (1808); and a portable harmonium, by Al<sup>e</sup> Muller, of Paris. The harpsichord is inscribed "Ioannes Ruckers me fecit Antverpiae 1612," and bears the characteristic "rose" trade-mark, representing a seated angel playing a harp between the letters A R. It is said to be the harpsichord bequeathed by Handel to George II. The piano is of Gothic design, and is an early specimen of the upright grand type. It was originally in Carlton House, and was constructed for George IV., when Prince of Wales. The harmonium, which has with it a leather trunk, was formerly used on the Royal yacht. The harpsichord and the piano are shown in the East Court (Room 45), in which are two harpsichords, one of them formerly Handel's, by another member of the Rucker's family. The harmonium is exhibited in the East Cloister of the North Court (*Room A*).

(2) A series of 146 Indian objects, including the caskets and addresses presented to Their Majesties during the Imperial visit to India in 1911–1912, also the gifts from H.E. the Maharaja of Nepal, H.H. the Begam of Bhopal, and the Sultans of Lahej and of Shehr and Mokalla.

(3) A selection of 101 Indian and other objects from the Royal Collections at Buckingham Palace and at Windsor Castle.

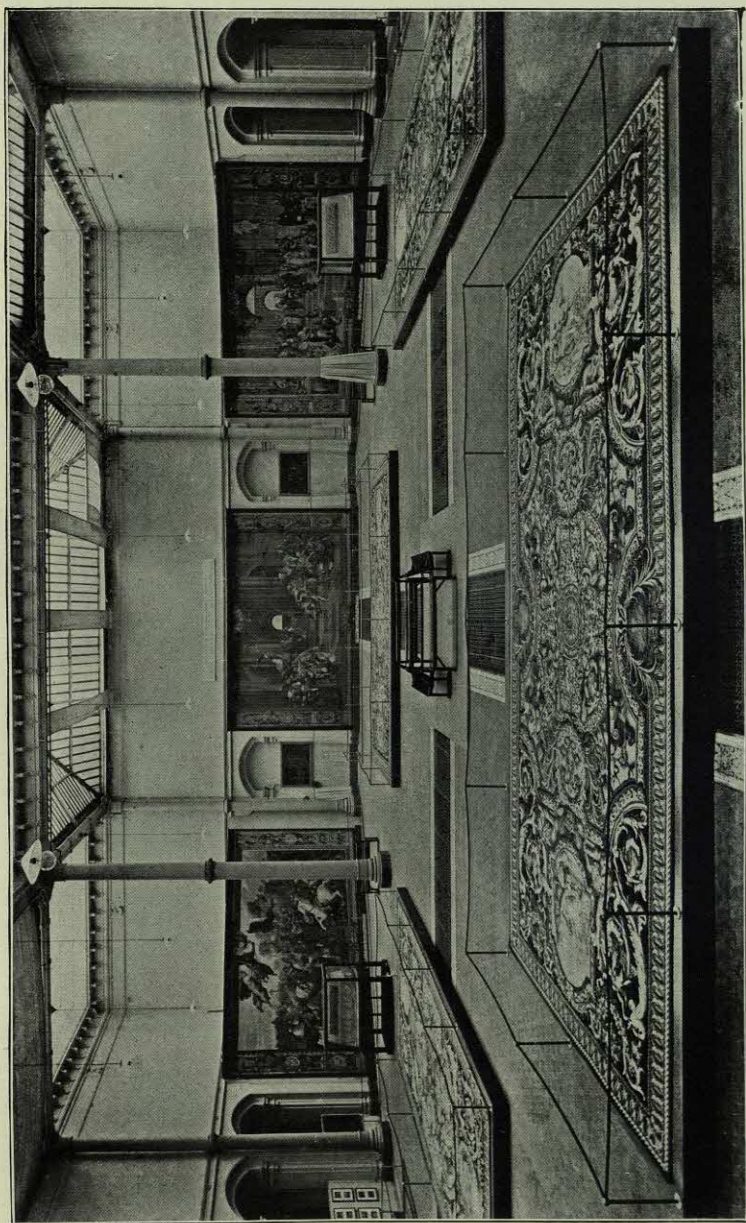
The caskets, specially designed to contain the addresses presented to Their Majesties, although of Indian manufacture, were executed, for the most part, in styles exhibiting marked European influence. An important exception was the rectangular ivory casket presented by the Municipal Committee of Delhi, its panels beautifully carved with scenes illustrating the Ramayana, one of the great epic poems of the Vedic age. The silver cylindrical case presented by the Bombay Council, chased with conventional floral scroll-work in the Kutch style, may also be cited. The caskets presented by the Presidency of Madras, and by the Municipal



Corporation of the City of Bombay, are imposing examples of native workmanship under European influence; the one consisting of a rectangular structure in silver, parcel-gilt, supported on kneeling elephants, and surmounted by enamelled peacocks flanking an emblematic figure issuing from a lotus-flower; the other also of silver, parcel-gilt and jewelled, suggesting a Dravidian temple flanked by domes of Muhammadan type. The address casket from the Begam of Bhopal, is a model of a river-boat with six rowers and a steersman; silver-gilt with a string of small precious stones along the gunwale. The presents from Nepal, mostly manufactured in the Khatmandu and Patan districts, consist of insignia of royalty, a state umbrella (*chhatr*), a peacock-feather fly-flapper (*murchal*) and a sun-fan (*sayaban*), as well as a variety of objects in which figure interesting specimens of wood-carving, brass-work and gold jewellery. With one or two exceptions these serve as excellent illustrations of the skill of the Newar craftsmen, that race of mixed Indian and Mongolian origin which formerly supplied Nepal with a dynasty of Rajas overthrown by the Gurkhalis in 1767. The miniature windows intricately carved in Himalayan red birchwood by Newars of the Lokarmi class, and the elaborately modelled temple-vessels and other brass castings, represent the most characteristic forms in Nepalese decorative art. A casket and address presented by the residents of Aden, which is politically attached to the Government of Bombay, was accompanied by a series of gifts from Arab Sultans, whose territories lie within the protectorate zone. Among them was a Kaiti-Arab lady's costume of gold and silver spangle-embroidered satin, which had been specially made in Mokalla for presentation to Her Majesty the Queen-Empress. The Lahej gift included several typical Abdali-Arab matchlocks and other weapons.

Of the many interesting objects contributed from Windsor Castle and Buckingham Palace, the following examples were especially noteworthy:—Two bedsteads (*charpai*): one of enamelled silver, Kashmir eighteenth century work, formerly the property of Tipu, Sultan of Mysore (1782–1799); the other of turned and carved ivory, from Kotah, Rajputana, eighteenth or early nineteenth century. Twelve *shamiyana*-poles, of repoussé and chased silver, Delhi or Kashmir work of the first half of the nineteenth century, useful as illustrating the costly equipment and magnificence of the canopies and durbar tents used by the native Princes of India. Two cabinets from Mysore, Madras, and a box from Surat, Bombay, excellent examples of nineteenth century sandal-wood carving. A casket of buffalo-horn and ivory from Tinneveli, and an engraved ivory writing-desk from Vizagapatam, as types of Madras nineteenth century work. Twenty-four embroideries, kiucobs (*kimkhwab*) and other textiles, chiefly from Tanjore, manufactured about 1850. Six ceremonial fans of em-



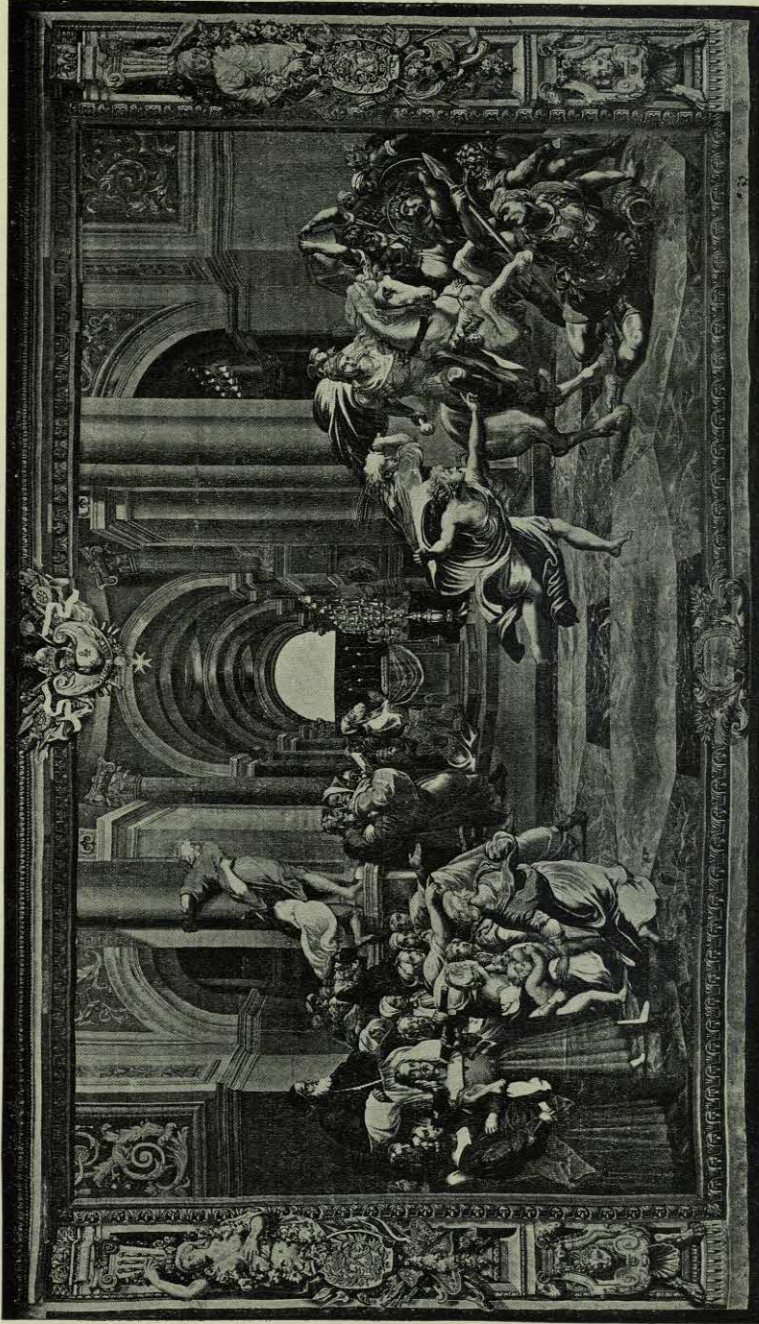


GENERAL VIEW OF THE EXHIBITION OF TEXTILES FROM THE MOBILIER NATIONAL PARIS. See p. 77.









TAPESTRY : The Expulsion of Heliodorus from the Temple. French, Gobelins; 1682 to 1714. See p. 77.







broidered and painted palm-leaf, also made about 1850 in Tanjore. An ivory letter-case containing two letters from King Mindon Min of Burma (1853-1878) to King Edward VII. when Prince of Wales in 1875.

The year under review was notable for the loan of a very important collection of Textiles from the Mobilier National, Paris, which was made with the greatest generosity by the French Government.

The loan comprised a magnificent series of seven tapestries from Raphael's frescoes in the Stanze of the Vatican, all woven at the Gobelins factory between years 1682 and 1714; four Savonnerie carpets of the latter half of the seventeenth century; and a collection of woven and embroidered silk fabrics of the period of the Emperor Napoleon I. It was arranged as a special exhibition in the North Court (**Plate 25, facing** page 76), where an excellent opportunity was afforded to visitors of estimating the task which the tapestry weaver in the sumptuous age of Louis XIV. set out to accomplish. The large scale of the tapestries, which measured 16 feet in height and from 18 to 30 feet in width; the blending of hundreds of different tints to produce a pictorial variety and harmony; the striking effects of relief, and the wonderful depths of perspective might there be appreciated to the fullest degree.

The frescoes from which the subjects were taken are among those painted by Raphael and his pupils for Popes Julius II. and Leo X. in the earlier part of the sixteenth century in the apartment known as the "Stanze" in the Vatican. The subjects were as follows:—The School of Athens; Parnassus; the Miracle of Bolsena; the Expulsion of Heliodorus from the Temple (**Plate 26, facing** page 76); the Repulse of Attila; the Fire in the Borgo; and the Battle of Constantine. The cartoons used by the weavers at the Gobelins were painted by students in the French Academy at Rome, then recently founded.

The four Savonnerie carpets, also of the period of Louis XIV., rivalled the tapestries in variety and splendour of colour and intricacy of ornament (**Plate 27, facing** page 78). They must be classed among the most supreme efforts of this celebrated Parisian carpet factory, and their state of preservation is such as could probably not be equalled outside the collections of the Mobilier National. The elaborate and ambitious style of these carpets and tapestries is open to criticism, but they were in harmony with the architecture, the furniture, and the other artistic productions of the age to which they belong.

The woven and embroidered fabrics were produced at Lyons in the period of the Emperor Napoleon I. The designs were in conformity with the pseudo-classical taste of the time, and they showed the high level of technical skill which generally marks the craftsmanship of the "Empire"



period. The stuffs included brocades (**Plate 28, opposite**), velvets, damasks, and embroideries destined for apartments used by the Emperor and his family in the Louvre, the Tuileries, Versailles, St. Cloud, and other National Palaces. They illustrate a brief revival of a magnificence which recalls the earlier epoch of the other works of art with which they were shown.

The exhibition, which was opened on the 18th July and closed on the 11th November, was a complete success. The large number of visitors showed how fully the generosity of the French Government was appreciated. The number of catalogues originally printed was exhausted in a short time, and the steady demand for catalogues throughout the whole period of the Exhibition indicates that the public interest was maintained to the end.

### *Architecture and Sculpture.*

In the early part of the year the Dean and Chapter of St. Paul's lent the beautiful model by Alfred Stevens showing his scheme for the decoration of the dome of the cathedral with mosaic and sculpture. This model, exhibited at the National Gallery, British Art (No. 155) in the winter of 1911-12, showing half of the dome, from the ground up, on a scale of 1 : 16, was executed about 1862, but owing to lack of funds the plan was never carried out. The Museum possesses elaborately painted models for three of the spandrels (1955, 1956, and 1957-1897) and sketch models for three upright and two recumbent statues; these last (David, Jael, Judith, St. John, and St. Mark) have been cast, and copies placed in position in the model.

Lord St. Oswald lent a *stiacciato* relief in greyish marble of the Virgin and Child with attendant angels, an early and hitherto almost unknown work of Agostino di Duccio (b. 1418; d. about 1481). This relief was exhibited in the summer at the Burlington Fine Arts Club (No. 3), and full particulars may be found in the catalogue of that exhibition. It may be dated about 1446; there is an early stucco from it in the Kaiser Friedrich Museum at Berlin (No. 59).

Sir Edgar Speyer, Bart., lent a Spanish sixteenth century effigy of a woman in wood, painted and gilt; an interesting example of the use of wood in Andalusia for sepulchral figures.

Colonel G. B. Croft Lyons lent two English alabaster reliefs; one, the Resurrection, belonging to the earliest group with moulded rims, dating from the fourteenth century, and the other, a curious representation of the Crucifixion of St. Peter, of the more usual fifteenth century type. The first of these had been exhibited in 1910 at the Society of Antiquaries (No. 2).



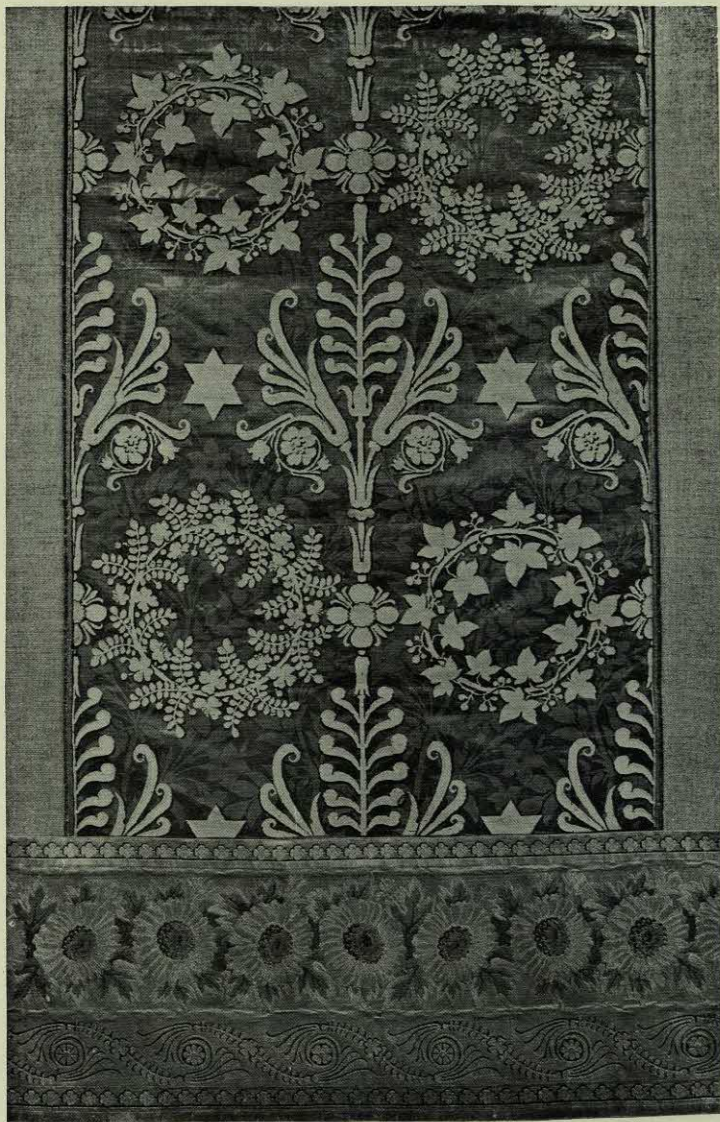


SAVONNERIE CARPET. French; period of Louis XIV. See p. 77.





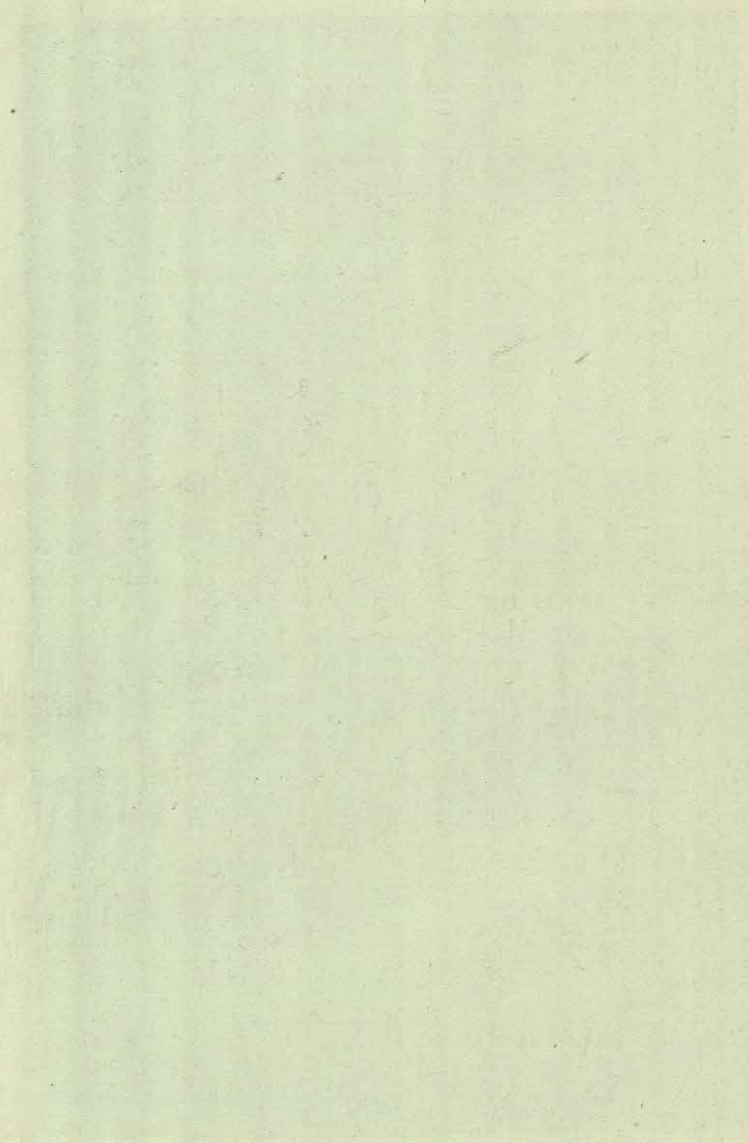




SILK BROCADE. French, Lyons; period of Napoleon I. See p. 78.



1871



This is a copy of the original manuscript of the first part of the book.



Mr. R. H. Benson lent a fine collection of 20 Chinese figures of carved and lacquered wood mostly representing deities on foot or on horseback.

Before the withdrawal of his collection the late Mr. Pierpont Morgan lent a number of new objects for exhibition, including several early ivories and nine Falconet statuettes and groups in marble.

### *Ceramics.*

Mr. R. H. Benson has made considerable additions to his important loan collection of early Chinese porcelain, the outstanding feature being the magnificent fish-bowl of Chün-yao porcelain with floral decoration in turquoise blue in relief on a streaked purple ground. This bowl is probably the finest example of its kind which has yet been seen in this country. The number of smaller pieces of the same class added to the collection is so large that they now occupy a case to themselves. Additional early pieces were also lent by Mr. W. C. Alexander. An interesting collection of Chinese glass showing a great variety of technique has been lent by Mr. E. B. Ellice Clark. Other Chinese objects were received from Mrs. Bushell (a late Ming blue and white bowl), Mr. K. Takeuchi (three jade carvings of early date) and Lieut. T. Donnelly, R.A. (six lamps for opium smoking).

Mrs. Arthur Ramsay Macdonald lent a very important collection of Continental porcelain figures of the eighteenth century. They include specimens of Meissen, Fürstenberg, Ludwigsburg, Frankenthal and other German factories, all very poorly represented in the permanent collections.

Mrs. M. Pennington lent a collection of characteristic examples of Moustiers ware, and Miss M. B. Gerrard two plates of Nantgarw porcelain of exceptional quality.

Mr. H. P. Harris, M.P., D.L., lent a very interesting earthenware stone-tile moulded with the arms of Henry VII. and his Queen under a green glaze. This tile belongs to a type of rare occurrence and is probably of contemporary German origin.

Mrs. Bayliff and Mrs. Cecil Ward lent a collection of Chinese "Boccaro" ware and European imitations of it, formerly the property of their mother, the late Mrs. John Lane Shrubb.

The late Mr. J. Pierpont Morgan lent for a short time a garniture of five Meissen porcelain vases of the Herold period and two Persian earthenware bottles of the thirteenth century; and Mr. Kenneth Dingwall, D.S.O., a statuette of St. Clement ware and a bowl of Chinese porcelain with enamelled decoration. An important addition to the late Mr. Fitzhenry's loans in the form of a Limoges enamel plaque, painted with a subject



from the story of Medea and bearing the signature I. C., is of particular interest as presumably belonging to the same series as an unsigned plaque in the Salting Bequest.

Additions to their loans were also received from Mr. J. G. Joicey, Mons. W. Kelekian and Mr. C. M. Marling, C.B., C.M.G.

### *Engraving, Illustration and Design.*

A loan of a somewhat exceptional character was that of the illuminated manuscript record of the names of those who died in the South African War, written by Graily Hewitt and decorated by Allan Vigers. This record was exhibited from 23rd May to 22nd June, at the request of the South African War Memorial Committee, previous to its despatch to Cape Town, where it is to be preserved in the new wing of the Cathedral.

### *Metalwork.*

In this section the late Mr. J. H. Fitzhenry contributed two interesting objects on loan, the first a brass bowl hammered with a representation of the Annunciation, South German work of the sixteenth century, and the second a clock-watch with finely engraved and pierced silver case by the well-known maker Edward East, dating from the seventeenth century. Mr. C. J. Jackson, F.S.A., added to his valuable collection of silversmiths' work an attractive series of English spoons; a group of English and Scotch pieces, including a fine punch-bowl of 1692 with decoration in Chinese style; a German cup and cover of about the year 1600; and a superb silver-gilt Custodia, Spanish work of the sixteenth century. Mr. G. C. Bower lent five pieces of English silver of the earlier part of the eighteenth century comprising two finely engraved salvers of 1727, a still more beautiful example of 1733, and two casters of 1727. Mr. P. H. Foley lent a rare silver-gilt standing salt cellar, English work dating from 1567. Mr. Harvey Hadden, who is generously interesting himself in lending English silver of a period in which the Museum collection is deficient, made several important additions to his case, including a teapot and stand of 1705 and two trencher salts of 1709. Miss R. F. Speid lent three interesting pieces of English silver of the first half of the eighteenth century, and a group of eleven three-pronged forks of 1716. Mr. G. W. Marriott contributed a rather unusual silver dish and cover repoussé in bold relief, German work of the second half of the seventeenth century.

The group of loans of Church plate was strengthened by a set of Communion Plate, for the most part dating from 1678, lent by the Governors of Bridewell Hospital; and part of a set in silver-gilt, dating



from 1730, lent by the Rector and Churchwardens of St. George's, Bloomsbury. The growing tendency of Church authorities to deposit in the Museum some of the treasures yet remaining under their charge deserves every encouragement; it is much to be desired that the Museum should be considered the natural depository of, at any rate, the secular plate for which the churches have no use and the safety of which must be a continuous source of anxiety.

Mr. J. G. Joicey added to his extensive loan collection a group of English jewellery produced during the first half of the nineteenth century. The Trustees of the estate of the late Mrs. Isabella Seymour lent, in conjunction with a collection of miniatures (*see below*), a group of snuff-boxes; and Mr. Evan Roberts exhibited a collection of finely decorated watch-movements of the seventeenth to the early nineteenth century. Loans of Oriental objects include, from the Agenda Club, a remarkable Japanese sword-blade of the eighth century by Yasutsuna; from Mr. Alfred Dobrée a small group of Japanese arms; from Mr. H. J. Pfungst, F.S.A., a remarkable collection of Japanese bronze water-droppers (*midzuire*); and from Mr. Randolph Berens an important group of Chinese vases and other objects in "gold splashed" bronze.

### *Paintings.*

An important collection of miniatures was lent by the Trustees of the Seymour Estate. Of special interest are the small circular portraits of King Henry VIII. and Queen Jane Seymour, which are understood to have always belonged to the Seymour family. They were formerly ascribed to Hans Holbein the younger, but are thought to be old copies of originals by him. By Isaac Oliver there is an excellent though damaged portrait of a man, and a miniature of Henry Prince of Wales is also in that artist's style. The other English miniatures include "Dorothy Spencer, Countess of Sunderland," by Samuel Cooper, and an excellent portrait of a soldier in his style; a small profile of a lady, by Bernard Lens, and portraits of Georgina Seymour, Comtesse de Durfort, by Richard Cosway, Mrs. Henry Seymour by Mrs. James Green (*née* Mary Byrne), and Miss Julia Anne Cockburn by Alfred Edward Chalon. Among the foreign miniatures are a group of Louis XIV. as an infant with Anne of Austria and another lady, by an unknown French artist of the seventeenth century; a small enamel portrait of Molière, set in a beautiful green-enamelled locket of the sixteenth or early seventeenth century, stated to have been given by the dramatist himself to the Comtesse de Feuquières in 1660; a portrait of Charlotte Corday by an obscure artist named Bréa, who is said to have accompanied her to the scaffold as a warder; two



grisaille friezes signed and dated 1784 by Piat Joseph Sauvage of Tournai; and a very fine miniature by Louis Bertin Parant in imitation of a cameo representing the profile head of the Empress Joséphine, who presented the miniature to Mr. Henry Seymour. These miniatures have been placed in *Room 96*.

Oil paintings by Peter de Wint are comparatively rarely seen, as very few are in public galleries. The Museum possesses five, of which four were presented by the artist's daughter, Mrs. Henry Tatlock, in 1872; but of these only two are exhibited in the Museum: two are in circulation and one is in the Dixon Bequest at the Bethnal Green Museum. The loan by Miss H. H. Tatlock of seven fine oil paintings by Peter de Wint was thus of great value, and its interest was enhanced by the addition of four pictures by De Wint's brother-in-law and life-long friend, William Hilton, R.A., among which were portraits of Mrs. De Wint and her infant daughter. These pictures were exhibited in *Room 82* with the large "Cornfield" and "Wooded Landscape" belonging to the Museum, and seventeen water-colours by De Wint on loan from the National Gallery. Further, Mr. W. G. Rawlinson lent for about four months a small oil study ("View from Cliveden Hill") by De Wint for the "Wooded Landscape"; and after its return to its owner, its place was filled by "Haymaking" from the circulation collections. An excellent opportunity was thus afforded for studying the work of the great landscape painter. Miss Tatlock's oil paintings were "Landscape with Waggon," "Harlech Castle," "Landscape with Rainbow," "Battersea Bridge," "Lincoln Cathedral (distant view)," "Cornfield with Newark in the distance" and "Old Houses on the High Bridge, Lincoln," by De Wint; and "Mrs. De Wint," "Mrs. De Wint and her Daughter," "William Hilton, R.A.," and "St. Peter Martyr, after Titian," by Hilton. Among the De Wints the large "Landscape with Waggon" and "Landscape with Rainbow," and the smaller "Old Houses" and "Cornfield with Newark in the distance," were perhaps the finest, the last-named being a masterpiece of colour and luminosity; but all were of great interest. Of the paintings by Hilton, the portrait of Mrs. De Wint and her infant child was the most skilful and effective.

### *Textiles.*

In addition to the collection of tapestries, carpets, and woven and embroidered fabrics from the Mobilier National described on page 77, a number of interesting loans of textiles were received during the year.

Sir Charles and Lady Waldstein lent a set of vestments, consisting of a cope, a chasuble, and two dalmatics, finely embroidered with figures of



Saints, of early sixteenth century work, said to have been given by the Emperor Charles V. to the Cathedral of Burgos in Spain; and a number of bands and medallions from garments and wrappings found in burying grounds in Egypt, dating from the earlier centuries of our era.

Lady Gorst lent a small collection of textiles, consisting of embroideries from the Greek Islands, Turkey, and Persia, a fine Turkish velvet brocade of the sixteenth century, and a long tent-border of carpet weaving from Western Turkestan.

Two examples of English needlework were received on loan from Lady Egerton—a panel of the middle of the seventeenth century representing the finding of Moses, and a curtain and valance with a bold embroidered pattern in wools of the latter part of the same century.

A French brocade hanging and valance contemporary with those included in the Exhibition of French Textiles in the North Court, were received when the exhibition was on view, from Mrs. Archibald Garrod. They were woven by MM. Grand Frères, of Lyons, in the year 1807, for the decoration of the large salon of the Emperor Napoleon I. in the Palace of Meudon. The bees introduced as the device of the Emperor have been converted into laurel sprays by the addition of embroidery, and the initial N's removed and replaced by motives cut from the border. Such mutilations are explained by the political changes which spread over three-quarters of a century following the downfall of the French monarchy. A conspicuous illustration of similar mutilation was to be seen in the exhibition in the North Court, where the three fleurs-de-lys had been removed from one of the Savonnerie carpets.

M. Jules Blanck lent 23 specimens of Italian and French needlepoint and pillow-made lace, dating from the seventeenth to the nineteenth century.

The withdrawal of the late Mr. Pierpont Morgan's three fine Beauvais Tapestries is a severe loss to the Loan Court. They leave a gap in the Tapestry series of the Museum which the permanent collections are at present quite unable to fill.

#### *Woodwork.*

In addition to the loan of musical instruments graciously made by Their Majesties the King and Queen (*see* page 75), two further loans to the Department of Woodwork may be noted. The first is that of a collection of Japanese lacquer work from Mr. J. O. Pelton, comprising a writing box of the Yoshimasa period (late fifteenth century) and examples ascribed to several of the principal lacquer-artists working in or before the Genroku period (1681-1708). The second is that of a bracket clock



in an ebonised case, by R. Markham, of London (1736-40), which was lent by Mr. K. M. Heale, and is shown in *Room 57*.

### *Indian Section.*

The objects graciously lent to this Department by Their Majesties the King and Queen are described on pages 75 to 77. Besides these important contributions, other loans of unusual interest, amounting to 208 additional objects, were received during the year. The first in importance was that of a selection of 101 Mogul and Rajput drawings (illuminated tempera paintings), which were lent by H.H. the Maharaja Gaekwar of Baroda, G.C.S.I. from his collection deposited in the Baroda State Museum. This selection contained illustrations relating to Indian history, religions, legends, sport and poetry, and ranging in period from the seventeenth to the nineteenth century. In addition to remarkable palace scenes by Faiz Ullah and other artists, in which terraces, pavilions, fountain-courts, bathing-tanks, gardens and lotus ponds, were the predominating features, there were included in the loan delightful studies in figure and costume, delicate drawings of animals and birds, and some characteristically Indian sunset and moonlight effects. Among the representations of many well-known subjects the following attracted the most attention:—(a) The Emperor Akbar (1556-1605) in Agra Palace examining a string of pearls submitted by Prince Salim (afterwards Jahangir); (b) Shah Jahan (1628-1658) witnessing an elephant-fight; (c) the Emperor Farrukh-siyar (1713-1719) travelling in state with a numerous retinue; (d) Muhammad's night journey to Paradise on the winged steed Buraq; (e) Zulaika presenting Yusuf to her friends in a palace-garden; (f) the divine cowherd Krishna playing the flute whilst Radha swims the Yamuna river; (g) Yasoda churning whilst Bala-Krishna plays at her feet; (h) the coronation of Rama and Sita in the city of Ayodhya; (i) the last meeting of Laila and Majnun; (j) ladies celebrating the "Divali" or Feast of Lights.

Further loans of Indian paintings, consisting of 24 examples illustrating the Mogul and Rajput (both Rajasthani and Pahari) schools, and an eighteenth century book, "Nala-Damayanti," containing 48 line-and-wash drawings of the Rajput (Pahari) school, were received from Dr. A. K. Coomaraswamy. He also contributed early bronze figures of Avalokitesvara and Jambhala from Ceylon, an Avalokitesvara image from Nepal, and some excellent examples of Sinhalese and Tibetan metal-work.

Fifty-one examples of silversmiths' work collected in Perak, Federated Malay States, including covered water-bowls (*batil bertutup*), betel boxes (*chembul*), lime-boxes (*pekaput*), and pillow ornaments (*muka bantal*) were



lent by Mr. R. O. Winstedt, together with thirteen varieties of the Malay keris, two short daggers (*tumbok lada*), an embroidered velvet keris-pillow (*bantal keris*), and a sarong of gold brocade from Sumatra.

H.H. Prince Frederick Duleep Singh, M.V.O., contributed an important oil-painting, "The Court of Lahore," by August Schœfft. The subject, which occupies an immense canvas, represents the scene at a durbar held in the Sikh capital, about 1838, by Maharaja Ranjit Singh (1799-1839).





